DOCUMENT RESUME

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ABSTRACT

The 1975 catalog lists recorded visual materials available through the Great Plains National (GPN) Instructional Television Library in Lincoln, Nebraska. Series and materials descriptions are provided together with the following indexes: (1) elementary, by subject matter; (2) 4-H series; (3) elementary, by grade level; (4) junior high, secondary, and adult; (5) utilization and inservice; (6) college; and (7) special products. General information on usage policies, prices, previewing, and the GPN staff is also included. (DGC)

ED100323

RECORDED VISUAL INSTRUCTION

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1975 edition

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EDUCATION & WELFARE
NATIONAL INSTITUTE OF
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—NOTE—

Course description pages in this catalog contain format identification panels (see below for examples) to assist the reader in immediately determining the mode or modes in which the various GPN-distributed materials are available.

v'tape v'cassette film COLOR

v'tape B&W

film COLOR

IR001416

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the GPN story

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A study undertaken in 1960 and 1961 by Jack McBride and W. C. Meierhenry of the University of Nebraska laid groundwork for establishment of the Great Plains National Instructional Television Library.

The survey, made in cooperation with the United States Office of Education, revealed that many schools around the country had produced television courses for use on their own systems . . . and that a good number of the courses were being "saved" by means of video tape recording. Further, it was found that many of these telecourses featured teachers of excellence and displayed some highly effective teaching methods.

An idea formed: why not offer these recorded materials to other schools that use television as an instructional tool? Why not let other schools benefit from such teaching and the attendant opportunity to save a great deal of money always involved in initiating original production?

The McBride-Meierhenry report also ascertained that optimum use of such material could best be realized by the establishment of distribution centers . . . or libraries. Thus, the Great Plains pilot experiment to test this idea of video tape exchange was established in 1962 at the University of Nebraska.

NDEA Title VII monies from the U.S. Office of Education financed the Great Plains Library through its first four years. Enthusiastic response to the experiment allowed the Library, in 1966, to discontinue its fiscal relationship with the USOE and become a wholly self-supporting operation.

The basic mission of the Library was, and continues to be: to identify, and to make available and distribute—on a lease basis—video taped instructional television courses to educational institutions and agencies desiring such material.

However, other elements besides video tape have been introduced into the GPN operation — elements that expand the potential uses of Great Plains National materials in the classroom.

Over the years, Great Plains National has developed a sizeable block of materials available on 16mm film and kinescope. Obtainable in most cases on either a lease or sales basis, GPN films have a unique plus going for them—in virtually all instances, these films may be used as direct audio-visual presentations in the individual classroom . . . or they may be broadcast as television presentations.

And, in 1972, Great Plains National assumed a pioneering role in the new U-Matic videocassette field. It quickly arranged to transfer a large percentage of its video tape and film materials to this format and installed a Sony D-100 duplication unit to provide this service to education. GPN sees the video cassette format as opening a new era in the use of television for instruction in the classroom.

Since its inception in 1962, GPN's total offering has grown to nearly 150 recorded courses and related teacher utilization and in-service materials. Course-uses of GPN-distributed materials have increased hundreds-fold over the years . . . and students and viewers in virtually all the states — and in Canada — are benefiting from Great Plains National's recorded instruction. The GPN offerings cover a broad spectrum of scholastic levels and general interests . . . and range widely in subject area availabilities.

Distribution of Great Plains' recorded materials is through duplicate video tape and U-Matic videocassette recordings made from duplication masters held at the Library in Lincoln. Individual and new recordings are made for each user to meet the tape width, scan configuration and tape speed requirements of his playback equipment.

The user may either provide his own video tape or video cassette . . . or such material may be leased from the Library. Assessed in the lease or sales fee are duplication and service charges plus a royalty payment which is returned to the original producer of the material.

Late in 1971, Great Plains National joined a half-dozen other agencies of the University of Nebraska Television Department in a move to new quarters at the Nebraska Educational Telecommunications Center in Lincoln. The Center is located on the East Campus of the University of Nebraska at 1800 North 33rd Street.

GPN

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"...a service agency of the University of Nebraska – Lincoln."

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Policy Board

This 19-member group and its executive consultant—representative of nationwide leadership in the field of educational communications—act in an advisory capacity to Great Plains National's professional staff. Board chairman is Richard B. Hull. Vice chairman is Ms. Evelyn Payne Davis. They and Dr. Robert C. Gerletti, Dr. Wayne M. Carle and Dr. John C. Schwarzwalder comprise the Board's executive committee. The Policy Board meets semi-annually.

– Chairman –
RICHARD B. HULL
Director
Telecommunication Center
Ohio State University

GEORGE E. BAIR
Director of Television
University of North Carolina

WAYNE M. CARLE
Superintendent of Schools
City of Hammond (Indiana)

C. RAY CARPENTER
Professor
Psychology and Anthropology
University of Georgia

EVELYN PAYNE DAVIS
Vice President
Community Education Services
Children's Television Workshop

ROBERT C. GERLETTI
Director
Educational Media Divison
Office of Los Angeles County
Superintendent of Schools

BARTON L. GRIFFITH
Coordinator
Instructional Television Service
University of Missouri

KENNETH JONSON
Director, Mountain States
National Education Association

J. MARTIN KLOTSCHE
Chancellor (Retired)
University of Wisconsin
at Milwaukee

JAMES F. MACANDREW
Director of Broadcasting
(Retired)
New York City Board of Education

W. C. MEIERHENRY
Chairman, Department of
Adult and Continuing Education
University of Nebraska

J. FRED MURPHY
President (1961–62)
and Treasurer (1963–)
North Central Association of
Colleges and Secondary Schools

KENNETH E. OBERHOLTZER
Superintendent (Retired)
Denver Public Schools

Professional Staff

Greats Plains National's professional staff boasts many years of practical and meaningful experience in the allied fields of education and communications. Heading the operation since its inception more than a decade ago is Paul H. Schupbach. More than a dozen full-time clerical and operational workers back up the professional staff.

PAUL H. SCHUPBACH
Director

L. TRACY CLEMENT
Associate Director

A. D. (DEWEY) HAROUFF
Programming Counselor

PATRICK A. DRAKE
Programming Counselor

WAYNE K. THOREN
Operations Coordinator

CLINT D. GODKIN
Business Coordinator

GEORGE PARKINSON
Director Emeritus
Milwaukee Area Technical College

JOHN PRASCH
Superintendent
Lincoln (Nebraska) Public Schools

JAMES H. REEVES
Executive Assistant to the President
and Dean, Graduate School
Tennessee State University

JOHN C. SCHWARZWALDER
Executive Vice President
Twin City Area ETV Corp.
(KTCA-TV, KTCI-TV, KWCM-TV)

JAMES R. TANNER
Assistant Superintendent
Cleveland Public Schools

RICHARD VanHOOSE
Superintendent
Jefferson County Schools
Louisville

– Executive Consultant –
JACK McBRIDE
Director of Television
and General Manager, KUON-TV
University of Nebraska

Duplication Center

One of the keys to successful operation of Great Plains National has been the duplication services provided by the University of Nebraska Television Department. By virtue of its work for GPN, University Television's video tape/video cassette duplication center has become one of the largest and most experienced operations of its kind in the United States. Eugene Anthes is chief of the duplication crew.

– Chief Engineer/Duplication –
EUGENE ANTHES

ED JEROME
Maintenance Supervisor

RICHARD LORENZEN
Recording Supervisor

WES DRIPPS
Recording Supervisor

FRED LAMBRECHT
Recording Supervisor

RALPH DREAMER
Recording Engineer

MARZAA CONNER
Recording Engineer

RICHARD DePRIEST
Recording Engineer

JIM WILSON
Recording Engineer

GARY DeBERG
Recording Engineer

SCOTT SCHEEL
Recording Engineer

JOE KITSMILLER
Recording Engineer

MILTON E. HOFFMAN
Senior Programming Counselor

ALLEN R. MILLAR
Counselor
College & University
Programming

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DONALD V. PEDERSEN
Coordinator
Film & Special Products

GARY L. GRENIER
Development Specialist

RICHARD L. SPENCE
Information Coordinator

JUNE HUNZEKER
Assistant Information
Coordinator

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GPN video tape information

lease-cost structure

The distribution plan of the Library provides for an individual, freshly-duplicated recording of each lesson for each user of a course. Charges are based on the actual cost of producing a recording. Variables influencing the total cost of a course are: (1) the number and length of lessons; (2) the number of transmission points from which the signal is telecast; (3) the total span of time during which all telecasts of a single lesson occur, and (4) whether the user supplies the video tape or whether the library leases the use of the tape. For the basis of calculation, the following table gives the per-lesson cost, based on one point of transmission, provided all replays of each lesson are within a 7-day period, with the user supplying the video tape for the duplicate recording:

USER-SUPPLIED TAPE

15-minute lessons—$52.50 per lesson
20-minute lessons— 57.50 per lesson
30-minute lessons— 65.00 per lesson
45-minute lessons— 77.50 per lesson

If the user wishes to renew the right to use the series during a subsequent semester or subsequent year, the cost for this renewal 7-day use period is reduced (providing all recordings have been retained by the user). The renewal costs are as follows:

USE RENEWAL COSTS

15-minute lessons—$34.00 per lesson
20-minute lessons— 36.00 per lesson
30-minute lessons— 40.50 per lesson
45-minute lessons— 48.00 per lesson

The Library has an alternate plan whereby the use of the tape for a one-week period is provided to the user. Each user still gets a new duplicate recording, thus assuring the best quality recording possible from the original master and eliminating the dangers of improper replay techniques of a previous user which might result in partial erasure or physical damage, or of delayed shipment by the previous user. The per-lesson cost under this plan, still assuming the one point of transmission with all replays of each lesson being carried within a 7-day period, is as follows:

LIBRARY-SUPPLIED TAPE

15-minute lessons—$60.00 per lesson
20-minute lessons— 65.00 per lesson
30-minute lessons— 72.50 per lesson
45-minute lessons— 87.50 per lesson

Under this plan, there is no reduction in cost for renewal of the use period. Library-owned tape used for this plan is insured at the Library's expense, both while in transit and while in the user's possession. The only additional cost is the parcel post charges for the return of the tape after each week's use.

(IMPORTANT—Add $2.50 per lesson to above costs if computing for COLOR video tape duplication)

Quotations will gladly be provided for conditions other than those provided for above—for multiple station networks, for extended replay privileges, for use outside the United States, or for longer lesson lengths. The number of viewers—actual or potential—has no effect on the rate charges. There is no price differential for quadruplex or helical scan recordings or for open or closed circuit, VHF, UHF, or 2500 MHz systems. If you have additional questions, please contact Great Plains National.

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recording capabilities

There are many types of video tape recorders in use by educational institutions across the United States. In order to meet the varied technical needs of its patrons, Great Plains National Instructional Television Library is prepared to duplicate recorded instructional materials to the configurations of several major video tape recorders now on the market.

All GPN courses are available on:

- **STANDARD QUADRUPLEX VIDEO TAPE at either 15 inches per second or 7½ ips—high-band, low-band, monochrome, color (when produced in color).**
- **HELICAL SCAN TAPE for playback on—**
  - **— Ampex 660 (monochrome)**
  - **— Ampex 7500 (color)**
  - **— Ampex 7800 (color)**
  - **— Sony 8600 EIAJ (color)**

And . . . through the courtesy of the following-named firms, helical scan recorder models have been placed with GPNITL on an indefinite loan basis for duplication purposes: International Video Corp. of Sunnyvale, Calif. (IVC); Craig Corp. of Los Angeles, Calif. (Craig); Dage-Bell Corp. of Michigan City, Ind. (Dage); Revere-Mincom Division of The 3M Company, St. Paul, Minn. (Wollensak); Shibaden Company (Shibaden); Sony Corp. of America through its VTR Division (Sony).

The specific brands and model numbers now at GPNITL on this loan basis:

IVC 800 Series
IVC 900 Series
Sony AV 5000 (EIAJ B&W standard)
Craig 6401
Dage DV 300
Shibaden SV-700 U
Sony EV 200
Wollensak VTR 150

All the noted machines have been tested by the manufacturer's engineering departments and the compatibility is assured. As new models are introduced into the field, their performance is being evaluated by the Library's engineering department.

Great Plains National is grateful for the cooperation exhibited by the above-mentioned firms. Their contribution of equipment is adding immensely to the betterment of education through the television medium.

Although only certain specific manufacturer's model numbers have been included in the foregoing list, this does not limit the capability of the Library in providing duplicate recordings only to these configurations. Since many companies are using these basic decks and merchandising them under their own names, the list of recorders for which the Library can supply recordings is quite long. So, although your recorder may not be mentioned, if it uses one of the formats listed, the Library can supply recordings to meet your requirements.

NOTE: Although Great Plains National telecourses, when leased, are available in all the VTR models noted on this page, we hasten to again explain that the "no charge" preview materials are available only on standard quad tape and ¾-inch video cassette (and on kinescope, when available).

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GPN video cassette and

The U-Matic Videocassette is a compact, self-contained, sealed unit that holds a reel of ¾-inch video tape and a take-up reel. The inexpensive U-Matic cassette can provide up to 60 minutes of color or black and white programming. The Videocassette Player can be attached to any television set by a single wire to the antenna terminals. The player is extremely simple to operate and experience to date at Great Plains National indicates unusual reliability.

Great Plains National has installed a Sony Duplicator Unit and is making videocassette transfers and duplicates in the recording center at the Nebraska Educational Telecommunications Building in Lincoln.

In addition to Sony, other companies are or will be marketing videocassette players that are compatible to the U-Matic system. These companies include: 3M Wollensak . . . Concord . . . Panasonic . . . and JVC (Japan Victor Corp.).

conditions of use

Whether a U-Matic Videocassette Lesson is purchased or leased from GPN, its use shall be subject to the following conditions — until or unless the Lesson is erased from the Videocassette:

* The Videocassette Lesson may be used in whole or in part for televised instruction by means of direct feed to a classroom television receiver, transmission via inter-building or intra-building closed-circuit television systems or transmission via cable television systems (CATV) on channels provided by the system for use by the school district of the purchaser or lessee.
* The purchase or lease of the Videocassette Lesson does not include broadcast rights. The broadcast of all or any portion of the Videocassette Lesson on the signal of any AM or FM radio station, any VHF or UHF television station, or any Instructional Television Fixed Service facility is prohibited, unless prior permission is obtained from Great Plains National.
* No aural or video segment of the Videocassette Lesson may be used or incorporated in any other live or recorded program, performance, or lesson.
* No copy, duplication, recording, re-recording, or any other reproduction of the Videocassette Lesson, or any aural or visual portion thereof, may be made.
* The Videocassette Lesson may not be resold, rented, leased, loaned or in any manner conveyed to party or parties other than original lessee or original purchasing agency.

terms of lease

Lessee is entitled to unlimited plays of Lesson for 10 months from date of receipt of lesson, subject to Conditions of Use (see above).

Lessee shall return videocassette in original condition to GPN (subject only to ordinary wear and tear) upon the expiration of the 10 month lease period; shipping costs for such return to be borne by Lessee.

Lessons will be leased and recorded on U-Matic Videocassettes owned and furnished by GPN; not on videocassettes owned or furnished by Lessee.

OPTION TO PURCHASE — For 90 days after receipt of Lesson, Lessee shall hold an option to purchase leased videocassette and Lesson. Should Lessee elect to purchase pursuant to this option, he should notify GPN in *writing,* immediately. Lease costs paid by Lessee may be applied to purchase price if purchase is ordered pursuant to 90 day option.

PREVIEWING — Sample previews of typical pre-selected lessons from series or presentation are available from GPN on a no-cost, no-obligation basis.

film information

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videocassette pricing schedule*

LESSON LENGTH	LEASE PRICE PER LESSON (includes videocassette)	SALE PRICE PER LESSON (does not include videocassette)
10 minutes	$ 65.35	$ 85.00
15 minutes	$ 76.70	$100.00
20 minutes	$ 96.20	$130.00
30 minutes	$131.65	$180.00
45 minutes	$173.25	$235.00
60 minutes	$209.00	$290.00

DISCOUNT RATES

Quantity discount rates are available on request for U-Matic Videocassette programs purchased or leased from Great Plains National.

**Subject to change without notice.*

Films from GPN

Basic pricing for most of the films distributed by Great Plains National is noted on the descriptive catalog pages of this publication. In most cases, however, the cost of television rights is omitted. Because there is wide variance when this factor is considered, we ask you to contact Great Plains National for specifics.

The GPN film previewing policy also varies from most film houses. Only certain of the films are available for free previewing.

There are several reasons for this policy. First, since most of the films from GPN are part of a series, previewers can evaluate the basic format and production quality of the series by viewing only one or two films. Secondly, a teacher's or study guide accompanies each set of preview prints. These guides provide a detailed content outline for each program in the series.

In the case of single titles from GPN, printed information is available on each title. This information will indicate whether the film is applicable to the user's situation. In these no-free-preview cases, the film may be rented for a nominal fee and, in most cases, this rental fee may be deducted from the sale price of the film if purchase is accomplished within 90 days of the rental period.

Replacement footage for 16mm sound films distributed by GPN may be secured for a $10 service charge plus actual laboratory costs for the footage supplied. This price applies to either black and white or color film. Great Plains National does not repair damaged film but will insert the replacement footage order.

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GPN guide prices

	PRICE PER COPY
AMERICAN HISTORY I (free Answer Key with every 25 guides)	$ .55
AMERICAN HISTORY II (free Answer Key with every 25 guides)	.60
AMERICANS ALL	1.35
AMERICANS FROM AFRICA: A HISTORY	1.10
AMERICAN SYSTEM, THE	.30
AROUND THE CORNER	1.25
ART ADVENTURES	.70
ART CORNER	.90
ART DISCOVERIES	.80
ART FOR EVERY DAY	.90
ART FOR TEACHERS	.65
ART [illegible]S MANY FORMS	.80
AVENI[illegible] DE INGLES	1.30
BASIC MACHINE SHOP PRACTICES (Tests and Answer Sheets)	1.25
BB'S COVER THE GLOBE	1.00
BECAUSE WE CARE	3.25
BECOMING ME	1.35
BILL MA[illegible]N	2.50
BLACK FRONTIER, THE	*
CAN YOU IMAGINE	.85
CAREER AWARENESS	TBA
CAREER GUIDANCE	.80
CARRASCOLENDAS (Monochrome Series)	1.75
(Color Series)	*
CATCH A BUBBLE	1.35
CHILD READS, A	.90
CHILDREN AND THE LAW	.40
CHILDREN OF THE WORLD	.75
COMMUNICATIONS AND EDUCATION	1.00 * *
CONTEMPORARY ISSUES—SERIES '70S	.30
COUNSELING THE ADOLESCENT	1.15
CREATING ART	TBA
CULTURAL UNDERSTANDINGS	.75
DENTAL HEALTH	.35
DEVICES IN THEIR HANDS / MATH IN THEIR MINDS	.45
DOLLAR DATA	1.95
DYNAMICS OF CLASSROOM BEHAVIOR	1.70
ENGLISH COMPOSITION	.60
EXPLORING OUR NATION	TBA
EXPLORING WITH SCIENCE	TBA
FAMILIES OF THE WORLD	.45
FOR THE LOVE OF ART	.60
FROM FRANKLIN TO FROST	TBA
FROM ME TO YOU IN WRITING	TBA
GEOGRAPHY FOR THE '70S (Secondary Edition)	1.05
(College Edition)	.90
GET THE PICTURE	*
HEAT	1.00
HISTORY OF THE CONQUEST OF SPACE, THE	.45
IMAGES	1.40
I NEED TO READ (Packet—includes Teacher's Guide and Activity Sheets)	1.50
(Duplicate Activity Sheets—per set)	.40
INHERIT THE EARTH	1.30
JUST CURIOUS	2.00
JUST INQUISITIVE	2.00
JUST WONDERING	1.75
LAND AND SEA	.55
LANGUAGE CORNER	.95
LANGUAGE LANE	.95
LEARNING OUR LANGUAGE	2.50
LET'S BUILD A CITY	.95
LET'S EXPLORE SCIENCE	1.00
LET'S GO SCIENCING	TBA
LISTEN AND SAY	1.55
LIVING IN A NUCLEAR AGE	*
LOOKING OUT IS IN	2.75
MAGIC OF WORDS, THE	.50
MAN BUILDS—MAN DESTROYS (Lessons 1-22)	2.25
(Lessons 23-30—The Energy Edition)	TBA
MASTERS OF OUR MUSICAL HERITAGE	1.15
MATHEMAGIC	1.50
MATH FACTORY	1.45
MEASURE TO MEASURE	.50
MENTAL HEALTH CONCEPTS FOR NURSING	1.85
METRIC SYSTEM, THE	1.10
MOTIVATING CHILDREN TO LEARN	1.80
MULLIGAN STEW	*
MUSIC OF AMERICA	1.45
NEWSPAPER IN THE CLASSROOM	.10
NOBODY BUT YOURSELF	3.25
ODYSSEY IN BLACK	1.00
OPTICS	1.00
OUR WORLD OF ECONOMICS	1.65
PATHWAYS TO MUSIC	TBA
PEOPLE PUZZLE	.35
PHOTO FUN CLUB	*
PLACES IN THE NEWS	.50
PROCESS AND PROOF	1.95
PROJECT SURVIVAL	1.00
PUBLIC HEALTH SCIENCE	2.50
QUEST FOR THE BEST	1.25
READING THROUGH TELEVISION	*
READY OR NOT	2.50
RIDE THE READING ROCKET	1.25
SCIENCE CORNER I	2.00
SCIENCE CORNER II	2.00
SCIENCE IN YOUR CLASSROOM (Viewer's Guide)	2.15
(Teacher Report Book)	.35

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Whether you lease quadruplex video tape with programming from Great Plains National . . . or whether you send in your own quad tape for GPN program dubbing—your tape gets the same special, extra service.

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FILM INSPECTOR

FILM CLEANER

The extra services described above are important to those who are using materials from the Great Plains National Instructional Television Library. The proper care and conditioning of video tape and film mean a savings in time and money to you, the user. They also are important if you are to expect the highest quality possible in the programming secured from GPN. Through the marvels of modern mechanical technology, better service is possible. We at Great Plains National are pleased to provide these services.

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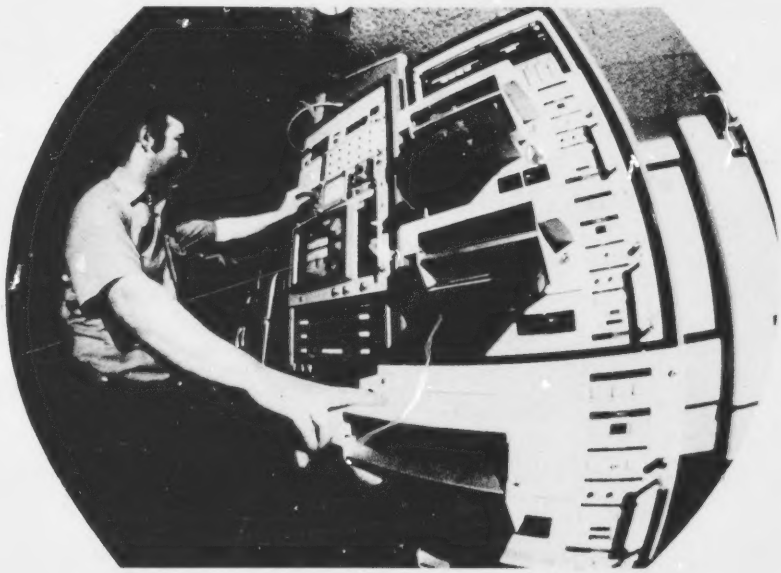
Great Plains National's CUSTOM ¾-U VIDEO CASSETTE DUPLICATION SERVICE is available **only** to and for educational institutions or organizations; it is **not** offered by GPN to or for business or industrial firms for commercial purposes.



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about GPN previews

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Virtually all multi-lesson series or presentations offered at the elementary, secondary, in-service and college levels by Great Plains National may be previewed by interested educational institutions. There is no obligation or cost connected with this service . . . save for return postage of the material to Great Plains National.

But . . . no-cost previewing privileges are **not** available on certain of the material outlined in this catalog. Please refer to individual description pages for specific details.

In general, those desiring previews have a choice of media—standard two-inch quadruplex video tape, ¾-inch video cassette . . . and, in some cases, kinescope. Although previews are limited to these media (for reasons of economics in order to provide this "no charge" service), the potential user should understand that if the telecourse is leased, it can be duplicated to most major video tape configurations as required by the user.

Kinescope or film previews are available only on courses produced on film and on some monochrome materials. Check individual course descriptions for availability in this medium. Potential users of courses should note that only if page description designates course is available on film can series be leased on film. In most cases, even though series was produced on film, it is also available on video tape and ¾-inch video cassette.

Kinescope previews may be shown on any 16mm sound motion picture projector. Though kinescope previews are provided by GPN to broaden previewing possibilities, the user should be aware that some loss in technical quality is always present in such transferrals.

The potential user should also be aware of the fact that carefully selected lessons most representative of the telecourse are provided for preview. Only these pre-selected previews are available on a "no-charge" basis.

At times, the demand for previews of a certain course is so high that the initial scheduling date of the user cannot be honored. With this in mind, please list at least two alternate dates when requesting previews. Notification and confirmation of the scheduled date will be acknowledged by mail from Great Plains National.

Preview requests or other shipments which must be made at other than normal surface rates — due to late request of the user — will be shipped at user's cost.

IMPORTANT: When preview material you wish is available on two or three different modes—quadruplex tape . . . ¾-inch video cassette . . .kinescope—please be sure to specify on your request which mode you wish to be shipped.

. . . **AND PLEASE NOTE:** Effective with this catalog, all new series acquired by Great Plains National will have previews available only on quadruplex video tape and ¾-inch video cassette. Only if series was produced on film can film previews be obtained on that medium.

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information required from user

If your school or educational organization — after evaluative previewing and discussion — decides to use recorded instruction from Great Plains National . . . certain basic information is required from you at ordering time.

Relaying of such information (outlined below) at that time will expedite service from GPN:

- Exact name and full address of agency entering into use-agreement
- Name and title of person placing the order
- Billing information (address, number of invoice copies needed, purchase order number)
- Title of series
- Telecast or classroom display schedule (program numbers and dates)
- Medium to be used and number of copies required (user video tape or video-cassette, lease video tape or videocassette from GPN, or 16mm film)
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- Shipping address . . . and special shipping instructions (material will be shipped parcel post unless otherwise indicated
- Quantity of teacher or study guides needed

cable and ITV

Great Plains National is restricted to providing service to or through bona fide educational institutions. This means that a cable system can make use of materials offered by GPN . . . if selection and control of the academic usage of such materials rests in the hands of a school system or educational organization (council, county or state department of education, etc.) in the cable company's major service area.

definitions

Terms used in ascertaining fees for use and transmission of material obtained from the Great Plains National Instructional Television Library are defined below:

Telecast

The transmission of video and audio signals by electronic means whereby such signals are subsequently viewed on a television receiver or monitor. Said transmission may be accomplished by means of an open circuit VHF or UHF television station, 2500 MHz system, inter- or intra-building closed circuit system, community antenna system, cable system, or any combination of the above. Such telecasts shall be restricted to educational television stations or other non-commercial uses under the control of or in conjunction with recognized public or private educational organizations unless otherwise authorized.

Use Period

The total elapsed time in which all programs contracted for in the series are telecast provided no single lesson shall be telecast for more than seven consecutive days starting with the date of the first telecast of that lesson. Each seven-day period or fraction thereof beyond the initial seven days shall constitute an additional Use Period for the purpose of determining fees.

The above definition applies only to the use of material which is a part of a recorded instructional television course. Policies and conditions governing use of other material in this catalog are noted individually as they apply.

Contract Use

The license for telecast for one Use Period under any one of the following conditions:

(a) One point of origination for a community antenna system, cable system, inter- or intra-building closed circuit system, or other closed circuit system.

(b) Not more than three electronically interconnected open circuit VHF or UHF television stations or 2,500 MHz systems under the same ownership or control. Each additional three interconnected stations (or fraction thereof) shall constitute an additional Contract Use for the purpose of determining fees.

(c) Not more than two open circuit VHF or UHF television stations or 2,500 MHz systems under the same ownership or control where no electronic interconnection exists and where materials are physically moved from one location to another for the purpose of additional telecasts. Each additional two stations (or fraction thereof) shall constitute an additional Contract Use for the purpose of determining fees.

(d) Use of any lesson beyond the initial seven-day Use Period either contiguous to or separated from the initial Use Period shall constitute an additional Contract Use for the purpose of determining fees.

Each of the above designated classifications shall constitute a Contract Use and shall be cumulative when used in combination, except that community antenna systems, cable systems or closed circuit systems may carry the signal simultaneously with that received from open circuit television stations where required permissions have been obtained in writing from the open circuit stations.

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To our Friends across the Sea and over the Borders

Great Plains National's Catalog of Recorded Visual Instruction is designed primarily for the use of educators and educational broadcasters in the United States. This is not to say that we do not value our associations with you who labor overseas and over-borders. The bulk of our activities is simply taking place in the United States. The pricing information and previewing policies published in the Catalog are therefore applicable in their entirety only to potential U.S. users of our materials. We trust the information below will help to answer questions you may have relative to use of our materials.

TECHNICAL CONSIDERATIONS — ALL GPN video taped materials are duplicated at the American Standard 525 line scan for a 60 cycle AC power system. We do not have equipment to modify this recording procedure to other line scan or power supply systems.

PRICING — All taped programming for foreign consumption must be recorded on the user's video tape or video cassette. The plan whereby the Library leases tape to the user is not applicable; however, arrangements for purchasing raw tape stock through Great Plains National may be made. All remittances are to be in U.S. Dollars.

BROKERAGE FEES/IMPORT ARRANGEMENTS — The user is required to furnish Great Plains National with all necessary and pertinent papers and forms. Great Plains would secure the necessary educational certificates from our government. It is advisable that the foreign user make all import arrangements to secure the benefit of any reduced rates which would apply to educational materials.

SHIPMENT COSTS — An analysis of our non-profit operational mode forces us to dictate that all transportation and customs costs relative to overseas or over-the-border shipment of GPN films or video tapes must be borne by the user. This policy applies in both normal or special shipping situations.

PREVIEWING — Previewing policies apply as stated in the Catalog — with the exception of transportation and customs costs. Previews to foreign countries must be sent Air-Collect . . . and must be returned Air-Prepaid.

GPN

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elementary

LOOKING OUT IS IN

Twelve, 15-minute lessons
Grade 6 or Junior High

"It is important to know anthropology for a number of reasons. We study anthropology to find out about the different peoples who live in the world. The more we learn about anthropology the better we can understand the peoples who live in other lands. Understanding is the one key to creating a peaceful and better world for all."

The above paragraph, taken from the teacher's guide accompanying LOOKING OUT IS IN, pretty well "nutshells" the reason for the series.

In general, this anthropology experience (anthropology means "the study of man") represents an attempt at insight and better understanding of oneself . . . through understanding others. LOOKING OUT IS IN is a quite unusual, highly motivational and open ended visual experience.

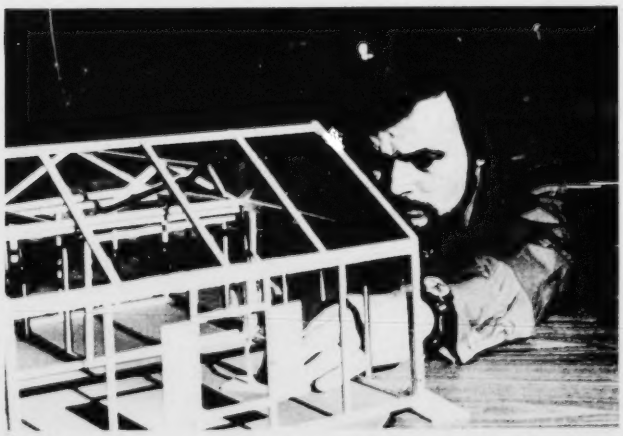
The series employs the inquiry method of teaching—that is, the avoidance of the right-wrong approach . . . the encouragement of student-student interaction as opposed to student-teacher interaction . . . the use of problem-solving techniques.

Developers of this series strongly recommend and urge that the series be used for classroom purposes **only** if the accompanying teacher's guide is utilized. The guide is designed to assist the teacher in understanding the lesson as well as providing direction and a means of planning other activities, information resources and an approach most suitable to the students involved.

Features of the teacher's guide include: pre and post telecast activities . . . vocabulary . . . sources of additional information . . . hints on lesson implementation . . . lyrics to original songs . . . concepts and goals . . . position of the lesson within the conceptual framework . . . background information . . . and the sequence of visual segments within the lessons.

Host on-screen teachers are not utilized in the lessons of LOOKING OUT IS IN. The non-lecture approach is employed—that is, things "just happen," but in a planned fashion to make a point and reinforce the desired educational objectives.

The lessons are highly musical, fast-paced and include some "put-ons". A metaphoristic style is used to depict intangible concepts. One sixth grade boy appears in varying degrees in each lesson as an identity and experiential factor. Others appearing periodically are sixth grade students and non-professional actors.



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v'tape
v'cassette **COLOR**

As the individual lessons of LOOKING OUT IS IN were produced, field testing among some 400 sixth grade classroom students was accomplished in the Waupun, Wisconsin, area. According to the service agency administering the testing, "The response was overwhelmingly positive by teachers and students alike, even though there was no preparation for the . . . lessons. . . ."

A pre-selected lesson from LOOKING OUT IS IN is available for previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. A returnable copy of the teacher's guide accompanying the series may also be obtained for evaluation.

The lessons of LOOKING OUT IS IN and their stated goals:

1. WHAT IS ANTHROPOLOGY or "YOU AIN'T SEEN NOTHIN' YET!"—To explore cultural anthropology at a basic level within the sixth grade framework of reference . . . and to provide a sensitizing experience regarding learning about self from others.

2. WHAT IS CULTURE? or "WE ALL HAVE ONE!"—To illustrate that culture is the way of life of groups of people . . . and that the attributes of culture, such as language, religion and social organizations, tend to set man apart from other animals.

3. HOW IS CULTURE LEARNED?—To demonstrate that culture is primarily learned, enhanced and transmitted through communication in both formal and informal socialization.

4. WHY IS MAN A SOCIAL ANIMAL? or "REACH OUT!"—To show that a culture is learned through interaction between people living or working in social organizations.

5. WHY IS CULTURE CHANGING? or "IT'S ALWAYS HAPPENING!"—To illustrate that culture is always changing, sometimes slowly, sometimes rapidly —although there is a degree of stability with certain aspects protected from change.

6. HOW DO SOME CULTURES MEET THEIR NEED FOR FOOD? or "IT ALL BOILS DOWN TO THIS"—To show food gathering techniques of several different peoples.

7. HOW DO THE METHODS OF GATHERING FOOD INFLUENCE CULTURE? or "THE YESTERDAY SHOW"—To demonstrate how food gathering greatly influences the characteristics of a culture . . . and how a culture greatly influences food gathering methods.

8. WHAT IS AN AGRARIAN CULTURE? or "SEEDS OF REVOLUTION"—To illustrate, through example, the attributes of comparative agrarian cultures.

9. WHAT CAUSED AGRARIAN CULTURES? or "JUST A TICK OR TWO AGO"—To show how agrarian cultures evolved . . . and the reasons for their development.

10. WHAT IS AN INDUSTRIAL COMPLEX? or "A COMPLEX IS COMPLEX"—To demonstrate, through examples, the attributes of comparative industrial complexes.

11. WHAT CAUSED INDUSTRIAL COMPLEXES? or "FROM MESOPOTAMIA TO MILWAUKEE"—To illustrate how industrial complexes evolved . . . and the reasons for their development.

12. WHAT IS ENCULTURATION? or "THERE'S A PLACE FOR YOU"—To show how we, as individuals, learn the culture of our group from birth.

- - two Teacher Introductory Programs are also available.

Developed and Produced by Title III ESEA, Comparative Cultures Project, CESA 13, Waupun, Wisconsin . . . in cooperation with WHA-TV, Madison, and the Wisconsin Department of Public Instruction

ART CORNER

Thirty, 15-minute lessons

BEST COPY AVAILABLE

Grade 1

ART CORNER has been planned to provide art appreciation, enrichment and creative activities for the students. The lessons have been designed to aid the student in developing the ability to express himself visually and creatively; and to help him in understanding American culture while, at the same time, developing a sense of discriminating artistic taste.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART CORNER and suggesting follow-up methods for the classroom and the other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She was born in Washington, D.C. and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

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Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

1. ART ACTIVITIES AHEAD: Introduction and manipulation of tempera paint and brushes.
2. NO BRUSHES TODAY: Exploring ways of working with finger paints.
3. WITH SCISSORS AND PASTE: Recognizing and cutting shapes.
4. TELL ME A STORY: Encourage students to use crayons to tell a story about their own family. What their mother or father does during the day.
5. CHALK CAN BE DRY OR WET: Manipulating chalk to discover that it has a soft quality and can be rubbed, smudged or used with water for different effects.
6. LOOK CLOSELY: Awareness of pattern in nature through collecting nature objects and making crayon rubbings.
7. WHO AM I?: Exploring, cutting, bending and folding paper to create cut paper masks.
8. PAPER BAG PUPPETS: Experimenting with paper bags and crayons and cut paper to create puppets resulting in individual spontaneous creative dramatics.
9. I LIKE TO: Students are encouraged to show themselves and the things they like to do at school, at home, or at play . . . using crayons, paint or cut paper.
10. MIX YARN WITH WHEAT PASTE: Manipulating yarn dipped in wheat paste to form designs and shapes.
11. A SHORT GIRAFFE?: Comparing shapes and textures of animals to increase students' awareness.
12. A BALL OF CLAY: Discovering that clay can be squeezed, pounded, pressed, rolled or pinched.
13. LET'S DECORATE: Decorations and gifts for the holiday season.
14. THE CHRISTMAS SPIRIT: Appreciation of the Spirit of Christmas through music and art.
15. WEAVE WITH PAPER: Developing an awareness of woven fabrics by discovering the principles of weaving through paper weaving.
16. FOLD AND CUT: Experimenting with folding and cutting paper.
17. WITH NEEDLE AND YARN: Discovering how to thread a needle and make running stitches.
18. LET'S EXPERIMENT WITH WATER COLORS: Manipulating paint and water to mix light and dark shades.
19. CREATE WITH SALVAGE: Students are encouraged to use their imaginations to create constructions using wood glue, boxes and other salvage materials.

SANDRA WAUGAMAN

20. MORE FUN WITH FINGER PAINTS: Exploring the possibilities of monoprints.
21. CREATIVE DRAMATICS: Encouraging students to express themselves creatively, verbally as well as visually.
22. LET'S PRETEND: Creating puppets using cardboard or paper plates.
23. MAKE A PRINT: Manipulating objects such as fingers or salvage shapes to make a print.
24. WOULD YOU LIKE TO MAKE A BOOK?: Manipulating paper to achieve a simple four-page book to decorate with drawings or prints.
25. HOW BIG?: Exploring differences in size in everyday objects.
26. DO YOU SEE WHAT I HEAR: Encouraging students to be more aware of their sense of hearing as well as their sense of seeing.
27. EXPERIMENT WITH PAINT: Using sponges, cardboard and cloth to manipulate paint.
28. ART IN YOUR LIFE: Relating art to the child's daily world.
29. A SALVAGE PICTURE: Creating designs or pictures using feathers, cloth, yarn, buttons, seeds, bark and other salvage or nature materials.
30. WHAT HAVE WE LEARNED?: Review of materials and suggestions for using some of them during the summer.

30A. BUFFER LESSON: An appreciation lesson to be used in calendar year when needed.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ART DISCOVERIES

Thirty, 15-minute lessons
Grade 2

The emphasis in ART DISCOVERIES is on the child's discovery, awareness, involvement, self-expression and evaluation. This is accomplished in a variety of ways—by exposing the student to works of art by recognized artists . . by fostering the discovery of art qualities in the world around him (both natural and man-made) . . . by involving the student in different forms of creative art activities he can use for self-expression . . . and by exploring the child's use of senses and emotions.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART DISCOVERIES and suggesting follow-up methods for the classroom. The other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She was born in Washington, D.C., and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968 she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

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v'cassette
COLOR

The lesson titles of ART DISCOVERIES:

1. DISCOVERING LINES
2. USING LINES
3. DISCOVERING SHAPES
4. USING SHAPES
5. HOW DO YOU FEEL TODAY?
6. DISCOVERING FACES
7. DISCOVERING TEXTURES
8. USING TEXTURES
9. DISCOVERING ART ALL AROUND US
10. MAKING DISCOVERIES IN A MUSEUM
11. DISCOVERING PAINT
12. DISCOVERING IDEAS FOR CHRISTMAS
13. DISCOVERING CHRISTMAS ART
14. DISCOVERING BUILDINGS
15. DISCOVERING DESIGNS IN CLAY
16. DISCOVERING ARRANGEMENTS
17. DISCOVERING SPACE
18. PAPER TAKES SHAPE
19. DISCOVERING STITCHES
20. DISCOVERING CRAYONS
21. DISCOVERING PUPPETS
22. DISCOVERING LIGHT AND DARK
23. HOW CAN YOU MAKE YOUR SCHOOL, HOME OR COMMUNITY MORE BEAUTIFUL?
24. DISCOVERING THE SENSES IN ART
25. DISCOVERING USES FOR MACHINERY
26. HOW DOES YOUR WORLD CHANGE?
27. WHAT IS ART?
28. USING YOUR IMAGINATION
29. DISCOVERING RHYTHMIC PATTERNS
30. DISCOVERING OURSELVES THROUGH ART

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ART ADVENTURES

Fifteen, 20-minute lessons
Grade 3

ART ADVENTURES is planned to provide art appreciation, enrichment and creative activities for the students. The lessons have been tailored to assist the student in developing expressive abilities, an understanding of our culture and a sense of discriminating taste.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART ADVENTURES and suggesting follow-up methods for the classroom. The other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She is a native of Washington, D.C., and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968, she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

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B&W

LESSON SUMMARIES:

1. ADVENTURES AHEAD: Introduction to experimenting with paint to develop student awareness of pattern and design.
2. WHAT CAN YOU DO WITH PAPER?: Appreciation and understanding of paper as an art material through a demonstration of paper making in colonial Williamsburg, Virginia. Paper sculpture will be demonstrated so that students may express their own ideas in a three-dimensional form.
3. TURN TO NATURE: Nature as an inspiration for artists. An awareness of the beauty in trees will be interpreted by children.
4. MAKE A STENCIL PRINT: Simplifying shapes in nature will be the basis for designing a stencil print for use in daily life. Emphasis will be on relating shape to area to be decorated.
5. COMMUNICATE WITH PAINT: Students are encouraged to communicate ideas about their everyday life and experiences through tempera paint. Using a center of interest and overlapping to show distance will be stressed.
6. LET'S WORK WITH CLAY: Awareness of clay products, bricks, pottery and tiles. Constructing well-designed and decorated pinch pots will be demonstrated.
7. AN OLD-FASHIONED CHRISTMAS: Appreciation of hand-crafted toys and decorations of long ago.
8. DECORATE THE WALLS: This lesson gives students an awareness of how artists have decorated walls throughout history. Suggestions will be given for using many different materials to create their own wall decorations, such as paper sculpture, chalk, paint and clay.
9. ANIMALS THAT NEVER WERE: Through two- and three-dimensional work in salvage construction or drawings, students are encouraged to create their own imaginary animals.
10. PAINT PLUS IMAGINATION: Experimenting with blotting and blowing paint. Students may wish to create stories or poems about their paintings.
11. LOOK AT US: Students' observations of themselves and their friends as subject matter for two- or three-dimensional portraits, using salvage, paint or a variety of other materials.
12. DO OIL AND WATER MIX?: Experimenting with crayons and water colors in creating designs with crayon resist. Emphasis on contrast between light and dark colors and values.
13. DESIGN IN SPACE: Awareness of moving shapes in space—birds, leaves and branches—as applied to creating designs for mobiles.
14. FUN WITH PUPPETS: Methods of creating stick puppets so students can express their own ideas both visually and verbally.
15. SEE WHAT WE HAVE DONE: Guides to help students evaluate their own work so they can improve and grow in art. Displaying students' work and arranging bulletin boards will be demonstrated so all can enjoy and appreciate other students' and adult artists' work.

15A ART IN YOUR LIFE: Buffer lesson to be used in calendar year when needed.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ART HAS MANY FORMS

Fifteen, 20-minute lessons
Grade 4

The telecourse ART HAS MANY FORMS is designed to provide art appreciation, enrichment and creative activities for the viewing students.

It is one of a block of five such series (Grades 1 through 5) produced by the Central Virginia ETV Corporation and distributed by Great Plains National.

Basic objectives of ART HAS MANY FORMS are to help the viewing students: develop the ability to express their ideas visually and creatively . . . develop an understanding of our culture . . . and develop discriminating taste so that art can be an important part of the student's daily life.

The accompanying teacher's guide contains a list of art supplies that may be used in conjunction with the series . . . plus a salvage materials chart, a bibliography and a glossary.

In addition to the fifteen lessons of ART HAS MANY FORMS, a buffer program is available for use if needed; however, it is not outlined in the teacher's guide.

A Washington, D.C. native, television teacher Sandra F. Waugaman was graduated with a B.A. in art education from the University of Maryland and taught elementary art in the Richmond Public Schools. Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association.

In 1968 she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, a fifth-grade level telecourse also distributed by Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

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Lesson summaries:

1. **DOES ART HAVE MANY FORMS?**—Introduction and explanation of different forms of art
2. **PRINTING IS FUN**—Salvage printing, repeat patterns
3. **NATURE IS AN ARTIST**—Design qualities in nature
4. **FROM EARTH TO FIRE**—Coil bowls and animals in clay
5. **WHERE CAN YOU GET IDEAS?**—Discussion of where adult artists and other children found ideas for their art work
6. **GIVE PART OF YOURSELF**—Inexpensive gifts of good taste and gifts to make
7. **THE BEAUTY OF CHRISTMAS**—Christmas around the world
8. **EXPLORE WITH PAINT**—Opaque paints and transparent water colors
9. **WHAT DO YOU SEE?**—Careful observation of lines and shapes as a basis for drawing
10. **AN IMAGINATIVE NEEDLE**—Basic embroidery stitches and uses of stitchery
11. **ANIMALS EVERYWHERE**—Historic animals in art; drawing, painting, and making three-dimensional animals
12. **PUPPETS COME ALIVE**—Hand puppets and marionettes
13. **COLONIAL CRAFTS**—A visit to Colonial Williamsburg, with craft demonstrations of candlemaking, pewter casting, textile dyeing and shingle making
14. **POSTERS SPEAK OUT**—Lettering and poster design
15. **WE VISIT A MUSEUM**—Museum exhibits examined with special attention given to arrangement of the display

15A. **LOOKING AT ART**—A buffer lesson to be used during the year if necessary.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

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ART FOR EVERY DAY

Fifteen, 20-minute lessons
Grade 5

BEST COPY AVAILABLE

The series ART FOR EVERY DAY is the uppermost grade level presentation in a block of five art education telecourses (Grades 1 through 5) produced by the Central Virginia ETV Corporation and distributed by Great Plains National.

ART FOR EVERY DAY has the distinction of being a national ETV award winner. In 1968, the series received a Broadcast Media Award from San Francisco State College.

As in the other presentations, it has as its prime purpose that of providing art appreciation, enrichment and creative activities for the viewing students.

ART FOR EVERY DAY features, in addition to its regularly structured fifteen programs, a buffer lesson that can be used if necessary during the calendar year. This lesson, however, is not outlined in the teacher's guide.

The guide outlines the fifteen regular programs and contains a list of art supplies and salvage materials that may be used in conjunction with the series. Also included in the guide are a bibliography and a glossary.

The television teacher is Sandra F. Waugaman. A native of Washington, D.C., she took her B.A. in art education from the University of Maryland and taught elementary art in the Richmond Public Schools. Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Lesson summaries:

1. **WHO IS AN ARTIST?**—Introduction and elements of design
2. **LET'S MAKE A PRINT**—Linoleum and cardboard printing
3. **PEOPLE IN ACTION**—Figure drawing
4. **WHAT MAKES AN ARTIST FAMOUS?**—Comparing and contrasting traditional and contemporary art
5. **FROM THIS EARTH**—Clay figures, slab construction and clay decoration
6. **ART WHEREVER YOU ARE**—Art at home and school, bulletin boards, and gift making and selection
7. **CHRISTMAS JOY**—Religious art
8. **ART AND MUSIC THROUGH THE AGES**—Art and music as a reflection of the times
9. **WHY CREATIVITY?**—Creative expression in painting, sculpture, music and dramatics
10. **PAINT YOUR WORLD**—Tempera paints, perspective
11. **THE THIRD DIMENSION**—Sculpture in wood, soap and salvage
12. **PUTTING ART TO WORK**—School beautification
13. **OVER AND UNDER**—Weaving techniques
14. **THE CHANGING SKYLINE**—Architecture then and now
15. **LET'S EVALUATE OUR WORK**—Evaluation of student art work

15A. **BUFFER LESSON**—To be used during the year if necessary

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

v'tape
v'cassette
COLOR

CREATING ART

Sixteen, 20-minute lessons
Upper Elementary

CREATING ART strives to present in these telecasts the upmost stimulation for individual creative expressions, artistic awareness and appreciation. The programs are designed to help children see, create and understand art forms, and to help teachers become more knowledgeable about the process of teaching and motivating children through visual arts.

The series is a tool for motivation and an exposure to the vast world of visual communication; it defines for teachers and students the content of art, the relationship of the individual to his visual environment, the visual language of art, and the correlation between the child's expressions and the artist's expressions.

The content of the series is based on the assumptions that:

—Art is worthwhile for all;

—Art can help students become more attentive to aesthetic dimension;

—Art can help all students find ways to communicate with visual symbols;

—Art and its many facets have played a vital role in the development of our culture, past and present; and

—Teachers need to organize a quality art program for all students.

There are three parts to this elementary level series. Part One deals with LEARNING TO SEE and consists of six programs: The Visual Environment, Line and Shape, Texture, Color, Space and Movement, and the Subjects of Art. Part Two deals with LEARNING TO CREATE ART FORMS and consists of seven programs: Creating Art Through Drawing, Printing, Painting, Modeling and Pottery Making, Stitching and Weaving, Collage, and Sculpturing. Part Three deals with LEARNING TO UNDERSTAND ART and consists of three programs: Understanding the Intent of Art and Artists, Making Judgments About Art and Making an Aesthetic Statement.

These telecasts are available in either color or monochrome format. Television teacher William Bealmer, is assistant superintendent, Division of Instruction, Office of the Superintendent of Public Instruction, Springfield, Illinois.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

CREATING ART program titles and synopses:

PART 1: LEARNING TO SEE

1. **LEARNING TO SEE THE VISUAL ENVIRONMENT**—helps strengthen the student's awareness to his visual world and to sharpen sensitivity to people, objects and things.
2. **LEARNING TO SEE LINE AND SHAPE**—helps the student learn about line and shape and to expose him to these art elements as they appear in his visual world.
3. **LEARNING TO SEE TEXTURE**—helps the student see texture and become aware of actual as well as created textures.
4. **LEARNING TO SEE COLOR**—helps the student explore the world of color and to grasp meanings and significance in the use of color.
5. **LEARNING TO SEE SPACE AND MOVEMENT**—helps the student sense various motions which occur and to see the relationships of space and motion to visual expression.
6. **LEARNING TO SEE THE SUBJECTS OF ART**—shows the student the sources and inspiration for subject matter for visual expressions.

PART 2: LEARNING TO CREATE ART FORMS

7. **DRAWING**—helps students learn about drawing and to find ways to use line to create quality drawings.
8. **PRINTING**—helps students learn the techniques of printing and how these can be utilized for visual expressions.
9. **PAINTING**—helps students learn about using paint and other media for painting.
10. **MODELING AND POTTERY MAKING**—helps students experiment with a plastic material and to construct objects of clay.
11. **STITCHING AND WEAVING**—helps students learn various techniques in combining threads and fabrics.
12. **COLLAGE MAKING**—helps students find ways to combine various media.
13. **SCULPTURING**—helps students build and design three-dimensional forms.

PART 3: LEARNING TO UNDERSTAND ART

14. **THE INTENT OF ART AND ARTISTS**—helps students realize the intent of artists and what they believe about their own expressions.
15. **THE JUDGMENTS ABOUT ART**—helps students develop a critical and appreciative attitude about a work of art.
16. **AN AESTHETIC STATEMENT**—helps students develop a feeling about an artist, how he works, and how he utilizes the elements of art.

Produced for Office of the Superintendent of Public Instruction, State of Illinois
. . . by Bradley University TV Center at WIRL-TV, Peoria, Illinois

FOR THE LOVE OF ART

Fifteen, 20-minute lessons
Intermediate

BEST COPY AVAILABLE

"If a child has an awareness and a sensitivity to his world and what he has learned, he has creative potential. We can strengthen this potential by helping him develop confidence in his ability to handle the tools of art."

So states John N. Robbins, Jr., television teacher of FOR THE LOVE OF ART. Teacher Robbins proceeds to develop such student confidence in this art education series.

Five areas of artistic expression are studied in FOR THE LOVE OF ART—drawing, painting, graphics, clay and construction. On-camera students participate in each televised lesson. Both works by famous artists . . . and the art work of the children are shared with the student-viewers. Some of the skills discussed are designed to fit the average and low-average student while others are geared to students who need greater challenge.

Sample previews of typical pre-selected lessons from FOR THE LOVE OF ART are available on either quadruplex video tape or kinescope. A sample copy of the teacher guide may also be obtained.

LESSON SUMMARIES:

1. LINE AND FORM: By shaping, defining and creating dimensions, line carries our eye through all the vast experiences we share in painting, drawing, architecture and nature.
2. SHAPE AND SPACE: Shape is not only the configuration of an object or group of objects, it is also the space surrounding those objects.
3. FACES AND FIGURES: Students learn about the face and figure by sketching a live model, studying limbs and joints of a skeleton and by looking at famous paintings.
4. BRUSH PAINTING: Learning to feel comfortable with a brush, to handle it with ease and confidence, is a necessary fundamental in painting.
5. VARIETY PAINTING I: There are many tools for applying paint, beside brushes—sponges, squeeze bottles, sticks and cotton balls.
6. VARIETY PAINTING II: The student is encouraged to experiment with different textures of paint —spray enamel, finger paint, tempera/wheat paste . . . and with collage effects.
7. MURAL MAKING: Mural making has long been an exciting challenge to children. Their uninhibited use of color has resulted in often striking and beautiful compositions.
8. GRAPHICS I: The elements of anticipation and surprise experienced when transforming a design from one surface to another give printmaking an added appeal to children.
9. GRAPHICS II: Vegetable printing and "gadget" printing often bring surprising results. The greatest rewards, however, are involvement and personal satisfaction.
10. GRAPHICS. III: Other methods of transferring a design—stencils, linoleum blocks, printing clay. A few decorative aspects of designing and printing are also discussed.
11. CLAY: Children delight in transforming shapeless hunks of clay into ornamental or functional objects. The real thrill is in working the clay from idea to reality.

JOHN N. ROBBINS JR.

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12. PAPIER-MACHE: This material can be used in dozens of ways to create objects that are among the most beautiful in three-dimensional art.
13. PAPER SCULPTURE: By scoring, cutting, bending, rolling and folding, flat ordinary construction paper can be magically turned into a variety of three-dimensional forms.
14. MOBILES AND STABILES: Balancing and counterbalancing become ideas to challenge young artists in designing and building a mobile—a sculpture using motion as a basic purpose.
15. MASKS: Masks are dramatic. They can delight or frighten the observer and can be made from a wide variety of materials, papier-mache, paper bags, or by paper sculpture.

Produced by the Greater Washington TV Ass'n, Inc., Washington, D.C., at WETA-TV

KALVAK

One, 18-minute program
Grade 4 and up

Kalvak is an Eskimo woman in her late sixties. Until some twenty years ago, her fame rested solely in her reputation as the finest seamstress on Holman Island in Canada's Northwest Territories.

Then, a Jesuit priest discovered some of her drawings among her sewing patterns and, supplying her with drawing materials, encouraged her to develop her artistic talent. She has since become increasingly well known among art connoisseurs of the world as the creator of some of the most highly sophisticated and visually articulate drawings to emerge from the world of Eskimo art.

This "distaff Picasso of the North" is the subject of KALVAK, a film made by Leo Bushman, associate professor of art at the University of Calgary in Calgary, Alberta, Canada—in cooperation with the University's Department of Communications Media.

As a child, Kalvak went on many long hunting trips with her parents. She uses the subject matter of these experiences and thereby gives her drawings a strong environmental emphasis. When given color as a medium, she demonstrates a natural sense by producing beautifully sensitive compositions, innately Eskimo.

Her round face, intricately tattooed with the beauty marks of her culture, is animated with humor and occasionally she raises her strong voice to sing an Eskimo tune.

The film KALVAK gives a glimpse into the character, environment and problems of this visual sourceress and other artists and allows the audience to experience the power of Eskimo art.

KALVAK may be used both by television transmission . . . or as an audio-visual presentation within a classroom. It may be either purchased or rented.

PURCHASE (without television rights).....$160
RENTAL (without television rights) 15

Please contact Great Plains National for quotations on television use of this film.

KALVAK may be previewed at no cost—save for return shipping charges.

GPNITL distributes Kalvak in the U.S. only. For other distribution information, contact:

L. Alan Robertson
Director, Dept. of Comm. Media
University of Calgary
Calgary 44, Alberta, CANADA
403 284-5285

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film **COLOR**

Produced by Leo Bushman . . . in cooperation with the University of Calgary's Department of Communications Media

THINK FINE . . FEEL FINE

Six, 15-minute lessons
Primary

This series is designed to establish in young children an understanding of their own feelings and attitudes and how they can be changed—with or without drugs or medicines.

It is hoped that THINK FINE . . . FEEL FINE will be a preventative program—preparing the 5- to 8-year-old to cope with a drug confrontation and to recognize other approaches to "feeling good" or to "being turned on." Production techniques include use of childlike humor, animation, quickly paced scene changes and film clips.

The understanding of feelings is basic in each lesson. The series stresses these points: that everyone experiences different feelings at different times . . . that people must learn to deal with their feelings . . . and that sometimes they can be changed.

Television teacher/host Joy Bartlett (see photo) gets tutorial assistance from puppets Benny and Frank in teaching the child the importance of when to inform an adult of illness, the importance of prescriptions, and the possible dangers of drugs and chemicals to his or her body.

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COLOR

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Lesson One—"The Happy Package"—contains a definition and discussion of feelings. Through various illustrations, Benny, Frank and Joy point out that everyone has such feelings sometimes, then show how these feelings can change.

In **Lesson Two—"The Sad Balloon"**—Benny, Frank and Joy explore the feeling of sadness and show how it can be turned to happiness by illustrating how people can help change the way they feel.

The feeling of anger is illustrated in **Lesson Three—"The Piece That Wouldn't Fit."** Frank and Joy work to help Benny feel better, showing ways to cope with feelings without using medicine.

In **Lesson Four—"That Yuckie Feeling"**—Frank experiences the feeling of pain. This lesson stresses the importance of requesting help when necessary. The characters discuss the importance of securing proper drugs and medicines from doctors.

In **Lesson Five—"Bottles, Jars, Tubes and Boxes"**—Frank and Benny encounter a medicine cabinet. Joy helps them learn the importance of correct medicines for illnesses and the proper care of unused medicines. They discuss prescriptions and the importance of a locked medicine cabinet.

The setting for **Lesson Six—"What Goes AAAAAKKKKK"**—is a garage filled with dangerous chemicals. The characters discuss helpful and harmful aspects of medicines and chemicals. They also establish a need to discard unused portions of these when advisable or to store them safely.

A sample pre-selected lesson from THINK FINE . . . FEEL FINE is available for preview on quadruplex video tape, ¾-U video cassette or 16mm film from Great Plains National. A returnable copy of the accompanying teacher's guide is part of the preview package.

FILM PRICING

If the programs of THINK FINE . . . FEEL FINE are acquired on film, they may be used either by television transmission . . . or as audio visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $120.00
RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of the programs.

Produced by Midwestern Educational Television, Inc.
at KTCA-TV, St. Paul, Minn.

CAREER AWARENESS

Forty-three, 15-minute lessons
Intermediate

CAREER AWARENESS programs take a realistic look at various occupations and all they entail. In so doing, they make the people in these occupations come alive by portraying them in their homes, with their families, and in some cases relaxing with their hobbies—as well as on the job.

In striving toward personal realism, the producers anticipate that intermediate-level students will foster a greater awareness of and empathy for people, their life styles and occupations.

As the introduction in the CAREER AWARENESS teacher's guide notes: "Employment is one of life's most rewarding experiences. A good career offers an individual the opportunity for growth, a sense of usefulness and the satisfaction of achievement. In addition, it provides each person with the security of an adequate income.

"When exploring the various occupations available, young people seek answers to the following questions: When I want a job, where will it be? What type of training and education do I need? How much training and education do I need? What is the career really like? Where will it take me?

"Career education is rapidly becoming the focal point of the total educational effort. Sequential programming from kindergarten through each level of education increasingly is being developed. The progression is described as moving primarily from early awareness through orientation, to exploration, investigation, training, reevaluation . . . and their interrelationship.

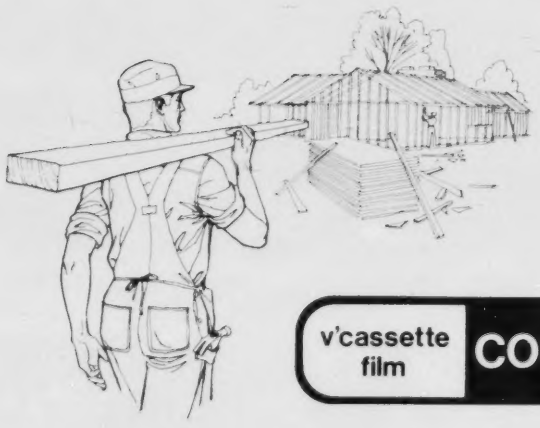
"The inclusion of career orientation programs in the schools will increase a young person's ability to be a productive, enjoyable and self-supporting member of the community. The objectives of such a program must include the knowledge, attitudes and skills necessary to affect employability, social orientation, motivation, earnings and job satisfaction."

Pre-selected programs from CAREER AWARENESS are available for previewing from Great Plains National on either ¾-inch video cassette or 16mm film. A returnable copy of the accompanying teacher's guide is part of the preview package.

The careers explored in the programs of CAREER AWARENESS:

1. Bank Teller
2. Carpenter
3. Certified Public Accountant
4. Commercial Artist
5. Computer Programmer
6. Executive Secretary
7. Forest Ranger
8. General Office Clerk
9. Hotel Desk Clerk
10. Children's Librarian
11. Mining Engineer
12. Post Office Clerk
13. Pressman
14. Ranch Hand
15. Service Station Attendant
16. Shipping and Receiving Clerk
17. Telephone Operator
18. Telephone Lineman
19. TV Engineer
20. TV News Reporter
21. X-Ray Technician
22. U.S. Air Force
23. Firemen
24. Metropolitan Police Department
25. Attorney
26. Dairy Worker
27. Nursery Worker
28. Real Estate Broker
29. Teacher
30. Social Worker
31. Musician
32. Commercial Pilot
33. Ski Instructors
34. Insurance Agent
35. Veterinarian
36. Professional Dancer
37. Chef
38. Marine Biologist
39. Interior Designer
40. Pipe Trades
41. Heavy Equipment Operator
42. Paramedic

. . . also, one 15-minute Teacher In-Service Program



v'cassette film **COLOR**

FILM PRICING

If the programs of CAREER AWARENESS are acquired on film, they may be used either by television transmission . . . or as audio visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $120.00
RENTAL (one-week period, without TV rights) ..... $ 15.00

Please contact Great Plains National for quotations on television use of the programs.

Produced by KLVX-TV (Clark County School District) in Las Vegas, Nevada

EXPLORING OUR NATION

Sixteen, 20-minute lessons
Intermediate

The lessons of EXPLORING OUR NATION, and annotations:

1. CITIES . . . INSIDE OUT—focuses on major components of larger cities. New York, Chicago and Denver explored from their central business districts to their suburbs, including trade markets . . . neighborhoods . . . the working world . . . transportation . . . and the cities' cultural and recreational dimensions.
2. PEOPLE AT WORK—visually details the two basic divisions of work—making goods and providing services. Why people work at the jobs they do . . . how do men and women get to work . . . labor and management . . . negotiation—are all part of this presentation.
3. WE MAKE THINGS—shows steel, automobiles, apple pies being put together before the viewers' eyes. Will help bring meaning to the following elements of production: technology, machinery, mass production, property, capital, labor, management.
4. SELLING OUR PRODUCTS—closely investigates a large retail department store (through on-location filming) to acquaint students with the buyer and the market . . . wholesaling and retailing . . . advertising and display . . . warehousing and pricing . . . selling and the consumer.
5. MONEY AND HOW IT WORKS—deals with sheets and sheets of one-dollar bills coming off high speed presses at the Bureau of Engraving . . . pennies, nickels, dimes, stamped out and bagged at our U.S. Mints . . . three meanings of money and its distribution . . . the bank and the all-important check . . . and the concept of budget.
6. PROBLEMS TO SOLVE—develops an awareness of some of the major urban problems confronting most large cities. Shown in all their ugliness and costliness are: inadequate housing, unemployment, water and air pollution, transportation in and around cities. Mr. Rugg emphasizes a number of solutions to each problem.
7. THE FAMILY FARM—introduces the Peterson brothers and their families who raise 550 head of cattle and support crops on their farm in northern Colorado. This in-depth look at farming studies cross breeding, irrigation practices, summer grazing in Wyoming, the importance of machinery, the noon-time meal.
8. WHAT ABOUT TIMBER?—is a question answered by viewing the giants of the northwest—the Douglas fir trees—in and around Shelton, Washington. The point is made that, to the Simpson Timber Company, restoration of the forest is as important as the cutting, sorting and milling operations that provide us with so many necessary products.
9. NEW FRONTIERS—demonstrates that the term "exploration" has more than just a geographical connotation. These days it also denotes the incorporation of science and technology. What's happening at the South Pole, within the ocean of the world and out in space may well determine the future of this country.
10. LANDMARKS TO REMEMBER—highlights the significance and importance of national monuments, memorials and historic sites for an understanding of what made this country great. Five landmarks are featured—the Washington Monument, Jefferson Memorial, the Gettysburg battlefield, the Gateway Arch at St. Louis, and Ft. Laramie.
11. WHAT DO WE MEAN . . . CULTURE?—investigates our way of life as a product of diverse cultural elements. An identification of these elements and a study of their influence are necessary if we are to understand American society.
12. INFLUENCE OF EUROPE—focuses on some of the positive factors introduced into our cultural stream through the colonization of North America by the Spanish, the French, the English and the Dutch.
13. PATTERNS OF SUBCULTURES—looks at our country as a composite of many different groups of people still practicing cultural elements that have great meaning and significance to the people involved.
14. SUPPLY LINES—acquaints the viewer with the importance of truck, rail and air freight in keeping a city supplied with the needs of its population. Also emphasized is the significance of water, gas and electric lines.
15. THE LAW OF THE LAND—deals with the meaning and significance of the Constitution of the United States . . . with special emphasis on the Bill of Rights.
16. TOMORROW . . . MEGALOPOLIS—investigates the elements of a megalopolis and the need for young people to understand the problems and plans for the populations of tomorrow.

This series looks closely at selected facets of contemporary America. It was designed to bring to the student meaningful experiences that can be related to important patterns of urban living . . . the world of economics . . . and historical and cultural heritage.

From rural America to the Megapolis . . . from retailing to the Gateway Arch, the lessons of EXPLORING OUR NATION coordinate closely with new textbook emphasis on a multi-discipline approach to the social sciences.

The nature of the series makes it possible for teachers to use the sixteen programs of EXPLORING OUR NATION as they see fit, integrating them into regular units of study without changing their own teaching methods or course plans. And each lesson can stand as a separate presentation.

Many of the program lessons were filmed on-location at a variety of sites throughout the United States. The result is authenticity, a high degree of visual motivation, and a sense of realism not often obtained through slides or pictures.

The teacher-producer of EXPLORING OUR NATION is no stranger to instructional television. For more than 13 years, John Rugg has produced a variety of series that have been distributed nationally. His studio and film techniques have been well accepted by teachers and students everywhere.

A teacher's guide accompanying the EXPLORING OUR NATION series not only provides a summary of each program along with preparatory vocabulary, but lists important motivational and follow-up activities as well. Many teachers will find the selected references for students particularly helpful in utilization.

Pre-selected lessons from EXPLORING OUR NATION are available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A sample, returnable copy of the teacher's guide accompanying the series is also part of the previewing package.

NOTE: Anticipated distribution date for this series is January 1975)

v'tape
v'cassette
COLOR

Produced by the Denver Public Schools at KRMA-TV

UNDERSTANDING OUR WORLD

BEST COPY AVAILABLE

Fifteen, 20-minute lessons
Intermediate

The improvement of map and globe skills is only part of this interesting enrichment course. The pupil is also aided in developing many social understandings by being made aware of the importance of geography in the world around him.

A majority of the lessons have incorporated on-location filming to bring authenticity and insight to selected areas.

UNDERSTANDING OUR WORLD is divided into three important modules . . . "Tools We Use" . . . "Geography We Should Know" . . . and "Living In Other Lands". Each module is so designed to be used independent of the other two and in differing sequence, depending upon the general and specific needs of pupils and teachers.

The course was written and produced by John Rugg. Mr. Rugg's career in education spans some 25 years, 13 of these devoted specifically to writing, teaching, and producing for instructional television. During this time he has developed five different series for national distribution as well as many hundreds of programs for local viewing in the Denver area.

Long noted for his unique approach to program content and pupil motivation at both the elementary and secondary levels, Mr. Rugg has not only been a frequent consultant at ITV workshops and part of national projects involving televised instruction, but has served on the board of directors of the National Association of Educational Broadcasters.

A functional teacher's guide has been developed to accompany each lesson of the series. Included is a description of the lesson, along with important understandings that are developed within each program. Provided as well are specific suggestions for preparation before viewing and follow-up activities for students.

A pre-selected lesson from UNDERSTANDING OUR WORLD is available for preview from Great Plains National on either quadruplex video tape, ¾-U video cassette or black and white 16mm kinescope. A copy of the accompanying teacher's guide is also part of the previewing package.

The lessons of UNDERSTANDING OUR WORLD . . .and annotations:

UNIT I—Tools We Use

1. GLOBES ARE USEFUL—The many and varied kinds of globes . . . and their particular uses.

2. WORLD STREETS AND AVENUES—Mr. Latitude and Mr. Longitude in conference with host John Rugg . . . as they develop techniques to show themselves visually and to demonstrate their importance.

3. READING A MAP—A huge floor map—measuring 8 by 12 feet—helps host Rugg in introducing the basic understandings of map reading to viewing students.

4. ALL KINDS OF MAPS—Clay tablet maps, Eskimo bone maps, Ptolemy's maps, etc., are carefully scrutinized through the electronic wizardry of television.

5. MODERN MAPMAKERS—The entire process of mapmaking . . . from aerial photography and ground control teams to the final inscribing. Filmed on location at the U.S. Geological Survey and at commercial mapmaking companies.

UNIT II—Geography We Should Know

6. WHAT IS A DESERT?—A 1500-mile photographic safari through the Great American Desert . . . from the Great Sand Dunes National Monument to Monument Valley.

7. MOUNTAINOUS LAND—A study of peaks, timberline, mountain passes and valleys. A look at a zinc mine deep in the Rockies, a ski resort, and climbers on Mt. Everest.

8. OCEANS SURROUND US—On-location filming gives the viewing student a look at the hidden plant and animal worlds in the depths of our oceans.

9. TRAILING A RIVER—On a raft in the Colorado River from its source on the western slope of the Rockies to the Gulf of California.

10. LIFE ON THE GREAT PLAINS—A visit to a small town, seeing the largest cattle feedlot in the world, riding a combine at wheat harvest, going to a consolidated school, and drilling for oil.

UNIT III—Living In Other Lands

11. LAND BELOW THE SEA—A visit to Holland and a look at its dunes, dikes and polders . . . and why they were built and how.

12. ISLANDS OF JAPAN—Sliding screens, straw mats, green tea . . . and other customs found in Japanese homes. A visit to a rice paddie . . . and a look at Tokyo, by day and by night.

13. HIGH IN THE ANDES—Host John Rugg rides a flying carpet to show the viewing students the remains of the ancient Inca Empire, the altiplano, Lake Titicaca and a coffee plantation.

14. IMPRESSIONS IN EAST AFRICA—Film shows this region as not only large and geographically diverse . . . but one that is changing rapidly in its political and economic structure.

15. AUSTRALIAN CONTRAST—A look at the land "down under". Visits to sheep and cattle stations, a look at the aborigines and the large modern cities. Striking visual contrasts are noted in the climate, plants, animal life, cities and people of Australia.

Produced by the Denver Public Schools at KRMA-TV

BB'S COVER THE GLOBE

Twelve, 15-minute lessons
Primary or Intermediate

BEST COPY AVAILABLE

BB'S COVER THE GLOBE is a different and creative approach to teaching the basic fundamentals of map and globe skills.

Major activity in the lessons centers about the adventures of super salesman Breezy Barnhill and his young friend and assistant, Bartholomew. Breezy, often confused by his lack of a sense of direction, rapidly learns the basic map and globe usage skills; and, in turn, presents this information to the viewing students.

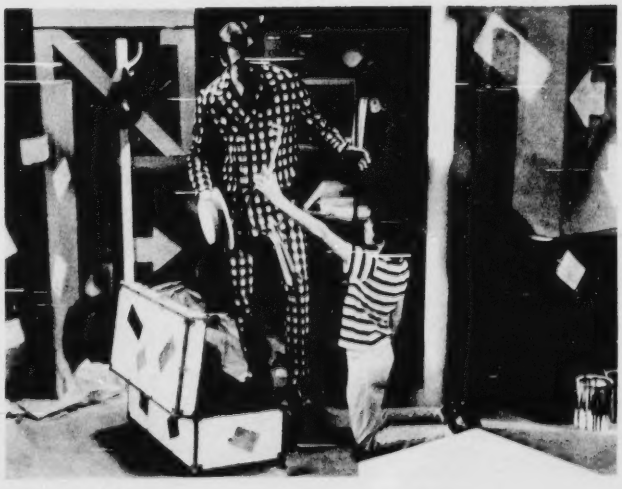
The series begins with a presentation of simple map making and evolves into more advanced skills as map symbols, cardinal directions, map scales and parallels and meridians are taught.

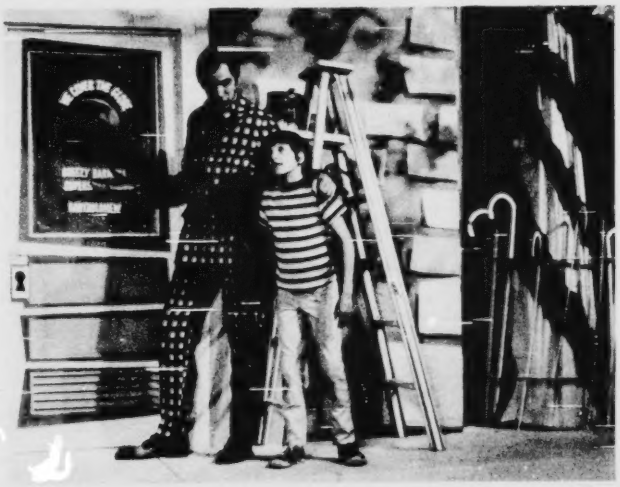
The brightly colored, stylized sets of BB'S COVER THE GLOBE are designed to create interest and stimulate learning. They depict such locations as a pirate island, an Indian reservation, a warehouse office, a bus station, a school, and an early-day airplane. The musical theme of the series is reminiscent of a player piano.

NOTE: In addition to the regular lessons summarized below, there is also available a 30-minute in-service program which constitutes an overview of BB'S COVER THE GLOBE. It contains lesson excerpts with suggestions for follow-up and an explanation of the concepts taught.

Pre-selected lessons from BB'S COVER THE GLOBE are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package aslo includes a returnable copy of a teacher's guide for the series.

v'tape
v'cassette
COLOR





Number and purpose - summaries for the lessons of BB'S COVER THE GLOBE:

1. **MAKING MAP PLANS** — to demonstrate that map symbols show the locations of various places and things on maps; to explain that maps help us show someone what an area looks like; to understand how to make simple maps.

2. **CONCEPT OF MAPS AND GLOBES** — to define a globe and familiarize pupils with handling globes; to define maps and acquaint pupils with the values of these; to explain that a map shows part of the earth's surface that is also shown on the globe; to explain that this same area may appear differently on the map and the globe because of curved lines; to explain map distortion.

3. **CARDINAL DIRECTIONS** — to learn to orient one's direction; to be able to show, when one direction is known, where all directions are; to learn where north is.

4. **DEVISING MAP SYMBOLS: REINFORCING CARDINAL DIRECTIONS** — to discuss the need for map symbols; to practice devising simple symbols on maps; to practice map making; to reinforce the four cardinal directions; to define map key; to illustrate different types of maps.

5. **MAP SCALES** — to show that a map scale measures distance on a map in relation to distance on the earth; to show that a scale is necessary to determine distance because most maps cannot be drawn full scale.

6. **INTERPRETING MAP SYMBOLS** — to show that symbols within any one map must be consistent; to illustrate that certain symbols are often used on many maps to mean the same things; to emphasize that the key (legend) tells us what particular symbols a map is using.

7. **MAP MAKING SKILLS** — to reinforce the interpretation of map symbols; to show that map symbols are standard and that different maps may use symbols to represent different things; to stress the correct use of the map key.

8. **TOPOGRAPHIC FEATURES (I)** — to present the following topographic features: river, delta, mouth and sea; to explain and discuss these topographic features; to give practice in locating these features on maps and globes.

9. **TOPOGRAPHICAL FEATURES (II)** — to continue the explanation of certain topographical features — adding these terms: strait, canal, isthmus, peninsula and island; to discuss and to provide practice in locating these topographical features on maps and globes.

10. **INTERPRETING POLITICAL MAPS** — to help pupils understand what a political map is; to clarify political division — countries, states, counties, cities, towns — on a political map; to teach pupils to be able to get information from political maps; to show how political maps change as a country's territory changes; to present historical political maps of states.

11. **INTERPRETING WEATHER MAPS** — to teach pupils to be able to interpret the basic symbols used on weather maps; to teach pupils about these weather instruments; thermometer, barometer, anemometer, hygrometer; to define meteorologist; to explain air pressure, both high and low.

12. **INTRODUCING PARALLELS AND MERIDIANS** — to explain the grid system as the network of lines on the map or globe and as a help in locating places; to define and illustrate parallels of latitude and meridians of longitude; to illustrate that parallels run east and west and measure distance north and south, and that meridians run north and south and measure distance east and west.

Produced by the Mississippi Authority for Educational Television at Jackson

PROJECT SURVIVAL

Eleven, 20-minute lessons
Intermediate or Junior High

BEST COPY AVAILABLE

PROJECT SURVIVAL is designed to assist students in building upon basic map and globe skills and to further develop such skills. A lower grade level series in this subject area is BB'S COVER THE GLOBE, also distributed by Great Plains National and described elsewhere in this catalog.

The lessons of PROJECT SURVIVAL center about the activities of Kadet Evor, a spaceman from another universe. Evor must successfully complete a survival mission on the planet Earth by learning map and globe skills.

The series begins with an explanation of orientating to the direction north and to the other directions. Each lesson moves through the various map and globe skills, continually building and reviewing until the culmination lesson on road maps. This final lesson offers a practical approach to the skills learned throughout the entire series.

By means of a monitor screen on the orbiting mother space craft, other space kadets, as well as the viewing pupils, are able to watch Evor's progress and learn as he does.

Numerous effects and the elaborate spacecraft set are designed to capture the viewing student's interest as are the earth locations visited by Evor. The space mood is further heightened by an appropriate musical theme.

Pre-selected lessons from PROJECT SURVIVAL are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.

Titles and purpose-summaries for the lessons of PROJECT SURVIVAL:

1. LOOKING NORTHWARD — to recognize that the earth's axis points toward the North Star; to identify ways of locating the direction "north," to recognize that a compass needle always points north; to define a compass rose and to explain its value.

2. KNOWING WHERE YOU'RE GOING — to identify that south is always opposite north, to identify that east is to the right and west is to the left when facing north; to identify that east and west are always opposite each other; to identify that northeast lies between north and east, southeast lies between south and east, northwest lies between north and west, southwest lies between south and west.

3. MAP SCALES: HOW AND WHY? — to identify that a map scale relates distance on a map to distance on earth; to recognize that not all maps use the same scale; to recognize that to be able to compute distance on maps one must measure and relate the measurement of the land area to the map scale; to compute distance on maps; to draw simple maps to scale.

4. ANGLELAND — to identify angles; to identify angles as a means of measuring distance on maps; to recognize that angles are measured in degrees; to demonstrate the protractor; to correctly use the protractor in measuring angles.

5. THE CASE FOR MAPS AND GLOBES — to recognize that a globe is a true model of the earth; to recognize that a map is not a true model of the earth for it distorts shapes and sizes; to identify that maps are easier to use because: 1) they are cheaper, 2) they are easier to store and handle, 3) they may show the entire world at one time, 4) they often show more of a variety of information — such as political regions, relief, land use, precipitation, population, products, historical information, etc., and 5) they offer an easier means of measuring distance.

6. ATTITUDE ON LATITUDE — to identify the grid system on maps and globes; to recognize that the grid system is used to locate places; to define "hemisphere"; to recognize that latitude measures distance north and south of the equator in degrees and minutes and in miles; to locate places by using parallels of latitude.

7. POLE TO POLE — to recognize a polar projection as a view directly over either pole; to recognize that meridians of longitude run from pole to pole — north and south — measuring distance east-west in degrees; to locate the prime meridian (0 degrees longitude) at Greenwich, England; to locate places by using the meridians of longitude.

8. LINES TO FIND — to recognize that the entire grid system must be used to locate exact places; to locate places exactly by using the entire grid; to identify the correct order of writing latitude and longitude; to review latitude and longitude.

9. ART OF EARTH TRAVEL: REVIEW — to review the concepts and material presented in the first eight lessons.

10. ART OF EARTH TRAVEL: MANY MAPS TO USE — to recognize relief maps as those which show land elevation; to read relief maps effectively; to recognize the uses of other special maps — such as population, precipitation, political and land use maps; to read these special maps effectively.

11. ART OF EARTH TRAVEL: INTERPRETING ROAD MAPS — to recognize a road map as a special map; to read a road map correctly; to trace a route along a road map correctly; to recognize and interpret symbols used on road maps correctly; to recognize the practical aspects of skills previously learned.

v'tape
v'cassette
COLOR

Produced by Mississippi Authority for Educational Television in Jackson

AMERICANS ALL

BEST COPY AVAILABLE

Thirty-one, 20-minute lessons
Intermediate

v'tape
v'cassette
B&W

This is a highly informative and valuable enrichment course to supplement the study of American History in the upper elementary grades.

Using a variety of production techniques, highlights in the lives of outstanding Americans are presented in a manner that adds realism and meaning to them.

Each lesson emphacizes the desirable qualities of leadership, perseverance and personal drive necessary to achieve goals. Though a single pat formula for attaining success seems not to be in evidence, the viewer is shown the importance which the melting pot society of America apparently played in helping the subjects contribute to the strength of the nation.

Every student who is alert to subtle influence will detect that each of the famous subjects used his own particular skills, talents and abilities to become a worthwhile, contributing member of our society.

Each episode is a self-contained program and thus the various lessons can be presented in any sequence necessary to meet the needs of the local curriculum.

A teacher's guide containing helpful suggestions for study and follow-up activities and valuable bibliographies accompanies the course.

The lesson numbers of AMERICANS ALL . . . and a listing of the renowned personages under study:

1. Roger Williams
2. Thomas Paine
3. Nathan Hale
4. Benjamin Franklin
5. George Washington
6. John Paul Jones
7. Thomas Jefferson
8. Lewis and Clark
9. Eli Whitney
10. Andrew Jackson
11. Emerson and Thoreau
12. Henry Clay
13. Horace Mann
14. Sam Houston
15. Harriet Beecher Stowe
16. Abraham Lincoln
17. Mark Twain
18. Robert E. Lee
19. Clara Barton
20. Kit Carson
21. Samuel Gompers
22. Andrew Carnegie
23. Theodore Roosevelt
24. Jane Addams
25. Thomas Edison
26. Woodrow Wilson
27. Oliver Wendell Holmes Jr.
28. Albert Einstein
29. Franklin Roosevelt
30. Lou Gehrig
31. Ralph Bunche

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER JOHN RUGG

Produced by the Denver Public Schools at KRMA-TV

about GPN previews

Virtually all multi-lesson series or presentations offered at the elementary, secondary, in-service and college levels by Great Plains National may be previewed by interested educational institutions. There is no obligation or cost connected with this service . . . save for return postage of the material to Great Plains National.

But . . . no-cost previewing privileges are **not** available on certain of the material outlined in this catalog. Please refer to individual description pages for specific details.

In general, those desiring previews have a choice of media—standard two-inch quadruplex video tape, ¾-inch video cassette . . . and, in some cases, kinescope. Although previews are limited to these media (for reasons of economics in order to provide this "no charge" service), the potential user should understand that if the telecourse is leased, it can be duplicated to most major video tape configurations as required by the user.

Kinescope or film previews are available only on courses produced on film and on some monochrome materials. Check individual course descriptions for availability in this medium. Potential users of courses should note that only if page description designates course is available on film can series be leased on film. In most cases, even though series was produced on film, it is also available on video tape and ¾-inch video cassette.

Kinescope previews may be shown on any 16mm sound motion picture projector. Though kinescope previews are provided by GPN to broaden previewing possibilities, the user should be aware that some loss in technical quality is always present in such transferrals.

The potential user should also be aware of the fact that carefully selected lessons most representative of the telecourse are provided for preview. Only these pre-selected previews are available on a "no-charge" basis.

At times, the demand for previews of a certain course is so high that the initial scheduling date of the user cannot be honored. With this in mind, please list at least two alternate dates when requesting previews. Notification and confirmation of the scheduled date will be acknowledged by mail from Great Plains National.

Preview requests or other shipments which must be made at other than normal surface rates — due to late request of the user — will be shipped at user's cost.

IMPORTANT: When preview material you wish is available on two or three different modes—quadruplex tape . . . ¾-inch video cassette . . .kinescope—please be sure to specify on your request which mode you wish to be shipped.

. . . **AND PLEASE NOTE:** Effective with this catalog, all new series acquired by Great Plains National will have previews available only on quadruplex video tape and ¾-inch video cassette. Only if series was produced on film can film previews be obtained on that medium.

TRULY AMERICAN

Sixteen, 20-minute lessons
Intermediate

BEST COPY AVAILABLE

This series is comprised of photographic and "word-picture" biographies of fifteen famous Americans and some, not-so-famous, but nonetheless deserving, important and "Truly American" people.

The series is rife with historical film and photos—all tied together with comment, narration and interviews with well known personages. For example, TV host Eddy Halas interviews: writer/poet Helga Sandburg, who talks about her father, Carl . . . Dr. Whitney Young Sr., who talks about his son, Whitney Young Jr. . . . sportscaster Howard Cosell who talks about Jackie Robinson.

The final program of the series, "Everydyay Hero," spotlights Jim and Diane Lardi, an Ohio couple who are in the forefront of the childrens' rights movement; Richard Clevidence, a courageous, 25-year-old quadraplegic; and Sister Henrietta, a nun who is immersed in charitable work in the Cleveland ghetto.

A pre-selected lesson from TRULY AMERICAN is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A sample, returnable copy of the accompanying teacher's guide is also part of the previewing package.

TV Host EDDY HALAS

Howard Cosell

Dr. Whitney Young Sr.

TRULY AMERICAN Lesson Titles:

1. Dr. Martin Luther King, Jr.
2. Amelia Earhart
3. Louis Armstrong
4. Harry Truman
5. Walt Disney
6. Marion Anderson
7. Carl Sandburg
8. Jackie Robinson
9. Will Rogers
10. Helen Keller
11. Jesse Owens
12. Jonas Salk, M.D.
13. Whitney Young, Jr.
14. Eleanor Roosevelt
15. Jim Thorpe
16. Everyday Hero

Helga Sandburg

v'tape
v'cassette
COLOR

Produced by the Ohio Department of Education at WVIZ-TV, Cleveland

PLACES IN THE NEWS

Weekly 20-minute lessons
Grade 5 and Up

BEST COPY AVAILABLE

This award-winning series highlights current world events that have major political, economic, scientific or cultural significance.

But far more than being merely a report of an event, the series relates a person or place in the news to the total world situation. And though the lessons deal with extremely current events, they, in general, have lasting value. The programs may be compared with the weekly "cover story" of the two leading national news magazines.

Television teacher/host of PLACES IN THE NEWS is James Lewis. From 1959 to 1970, Mr. Lewis resided in Puerto Rico where he prepared and supervised the elementary school curriculum in audio-lingual and reading materials for the schools of Puerto Rico and was in charge of in-service training for teachers in TESOL techniques and materials.

Mr. Lewis is co-author of a number of textbooks dealing with the teaching of English as a second language and has produced accompanying audio tapes for use with these texts. While in Puerto Rico, he also wrote and produced telecourses for adult education in English as a second language.

In the mid-1960's, Mr. Lewis worked as dialogue director and writer for **Monday's Child** and **The Traitors**, two films produced by Andre Du Rona. He also wrote six documentary films which were produced for the Commonwealth of Puerto Rico . . . and was active as a director and producer in various Puerto Rican theatrical organizations. A Michigan native, he took both his B.A. in English literature (1955) and his M.A. in the field of linguistics (1957) from Indiana University.

The tremendous news gathering resources of the New York City area—where the program is produced—blend with the immediate availability of world figures and organizations to make possible this outstanding instructional television achievement.

This series is available on a lease basis only.

Ambassadors, senators, congressmen, and other well-known persons in public life lend their presence and knowledge, week after week, to PLACES IN THE NEWS programs by offering information relative to their spheres of interest. Here's a partial guest list from past shows: Harrison Salisbury, assistant managing editor of The New York Times; Senator Birch Bayh of Indiana; political pollster Samuel Lubbell; and the late Senator Ernest Bartlett of Alaska.

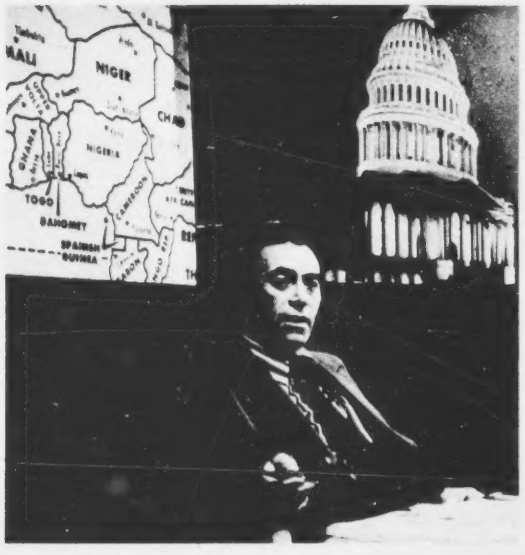
Under present arrangements, a user of the series can have the program available for telecast no later than one week following the original production.

PLACES IN THE NEWS is intended to supplement a student's knowledge of the world around him and to encourage his interest in following closely, through all media, the course of humanity. The series was originally designed for fifth and sixth graders but after the mail indicated it had appeal to junior high school age students the program was adjusted to further whet the older students' interests. PLACES IN THE NEWS is also being utilized in some senior high school social science classes.

The program has three times won a national award from the Ohio State Institute for Education by Radio and Television—the ETV industry's equivalent of the Oscar.

An excellent teacher's guide presents superior utilization techniques and activities that can be used in conjunction with this type of programming. The guide was developed by teachers and supervisors of the Los Angeles, California, County Schools after more than a year's use of the series. It is a valuable resource item for the social studies teacher whether she is working at the elementary or secondary level.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



v'tape
v'cassette
B&W

TELEVISION
TEACHER/HOST
JAMES LEWIS

Produced by New York City Public Schools at WNYE-TV

NOTICIAS A FONDO

Weekly 20-minute lessons
Grade 5 and Up

BEST COPY AVAILABLE

NOTICIAS A FONDO is the name of the Spanish-language version of PLACES IN THE NEWS, the popular weekly current events series distributed by Great Plains National.

Primary purpose of this Spanish-language series is to provide a source of news for intermediate level Spanish-speaking students attending bilingual schools or classes.

PLACES IN THE NEWS teacher/host James Lewis doubles in the NOTICIAS A FONDO series. His credentials for this role are considerable. From 1959 to 1970, he resided in Puerto Rico where he prepared and supervised the elementary school curriculum in audio-lingual and reading materials for the schools of Puerto Rico. While there he also wrote and produced telecourses for adult education in English as a second language.

Mr. Lewis also wrote six documentary films which were produced for the Commonwealth of Puerto Rico . . . and was active as a director and producer in various Puerto Rican theatrical organizations.

In 1973, Mr. Lewis took a six-months leave of absence from his New York City television work to organize a communications office for Puerto Rican Governor Rafael Hernandez-Colon.

A Michigan native, James Lewis took both his B.A. in English literature (1955) and his M.A. in the field of linguistics (1957) from Indiana University.

In addition to the primary purpose stated above, NOTICIAS A FONDO offers a means for intensive and interesting practice in Spanish for English-speaking students who are studying the Spanish language at the intermediate, high school or college levels.

And, at the same time, the series should prove of great interest to adults in the Hispanic community who wish to be informed of the news through a program in their vernacular.

Under present arrangements, a user of the series can have the program available for telecast from Great Plains National no later than one week following the original production.

The subject matter of NOTICIAS A FONDO parallels that of the PLACES IN THE NEWS program for the week. The language differential, however, necessitates different graphic devices and on-camera guests.

The tremendous news gathering resources of the New York City area—where the program is produced—blend with the immediate availability of world figures and organizations to make possible this outstanding instructional television achievement.

The series relates a person or place in the news to the total world situation. And though the lessons deal with extremely current events, they, in general, have lasting value. NOTICIAS A FONDO is intended to supplement a student's knowledge of the world around him and to encourage his interest in following closely, through all media, the course of humanity.

NOTICIAS A FONDO is available on a lease basis only.

Pre-selected lessons from the series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette.

v'tape
v'cassette
B&W

TV Teacher/Host JAMES LEWIS

Produced by the New York Public Schools at WNYE-TV

THE NEWSPAPER IN THE CLASSROOM

Four, 20-minute lessons
Grade 5 and Up

BEST COPY AVAILABLE

"The newspaper is one of the most important media of mass communication exerting a powerful influence on our lives. In a democracy, a free press plays a dominant role in preserving the democratic form of government. Readers, as well as editors and publishers, must realize both its need for having a responsible free press and the duties each group has in keeping the press free."

So states the teacher's guide introduction to THE NEWSPAPER IN THE CLASSROOM series. This study of the newspaper should open new avenues for the student. It will enable him to broaden his horizons by reading more widely and by listening more critically . . . so that he can weigh issues facing the world and make wise and objective decisions.

Certainly the newspaper gives vitality to learning. Since language is changing constantly, the newspaper becomes a stimulating and interesting source to use in studying the changes our language undergoes. Also, the newspaper with its many examples of writing enables the student to evaluate good writing and to observe the power of the well-written communication.

Not only through the study of the written word, but also through the oral sharing of material found in newspapers, the student can recognize the newspaper as a vital force in the learning process. In the newspaper, the student can find varied materials to share with classmates in different speech activities, to stimulate other students' thinking, and to widen their interests.

Finally, the need to study the newspaper in classes seems imperative when we realize that for many students the newspaper will be the main source of reading in their adult lives. Joel Fowler is the on-camera commentator.

It should be noted that in addition to being available on color videotape and color U-Matic, program four (and program four, only) is also available on 16mm color film.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
COLOR

LESSON SUMMARIES:

1. **HISTORY OF THE NEWSPAPER** — The development of newspapers from the pre-printing press days to the present . . . man's desire to know what is happening in the world around him . . . the development of American journalism from the 1690s . . . a statement of the American family's reliance on the newspaper for up-to-date information . . . an explanation of the role of the newspaper as an important medium of mass communication, and of its responsibility to society.
2. **HOW IS THE NEWSPAPER PRODUCED?** — A "page-by-page" examination of the newspaper to determine its layout, format and organization.
3. **WHAT'S IN THE NEWSPAPER?** — A study of the actual content of the newspaper and how it is sectionalized . . . a discussion of differences and similarities in newspapers . . . an examination of the skim-scan approach to reading a newspaper.
4. **A MODERN NEWSPAPER PLANT** — A "tour" of the Omaha World-Herald facilities . . . viewers see administrative offices, news and composing rooms, the presses in operation and the many workers required to publish a daily newspaper . . . a single story is followed from the reporter's efforts to the finished paper laid at the subscriber's door.

Produced by Metropolitan Omaha Educational Broadcasting Association at KYNE-TV

. . . in cooperation with the Omaha World-Herald

LISTEN AND SAY

Thirty-two, 15-minute lessons
Grade 1

BEST COPY AVAILABLE

LISTEN AND SAY consists of two series of sixteen lessons each to aid in the classroom phonics program. The first series (lessons 1 through 16) is concerned with consonant sounds; the second (lessons 17 through 32) introduces vowel study.

The first series is designed to help first grade children:

1. become aware of some of the consonant sounds they will meet in early reading;
2. learn to listen for and produce these consonant sounds correctly;
3. begin ear training procedures which will serve as a part of the regular phonics program; and
4. identify the written letter which represents the spoken sound.

The major purposes of the second series are to:

1. introduce the concept that letters have more than one sound;
2. teach the letter names of the vowels;
3. develop auditory awareness and discrimination of vowel sounds;
4. present the long and short sound for each vowel;
5. introduce the diacritical marks, breve and macron; and
6. develop a few common vowel generalizations which are an aid in learning to read.

Each lesson follows the same basic plan: (I) a few moments are spent in relaxation exercises to insure readiness for the lesson; (II) a new sound is introduced through a story which provides much repetition of the sound being taught; (III) directions for speaking the sound are given and pupils are asked to repeat the sound correctly and identify the letter which represents the sound; (IV) a phonics ear training activity involves pupils in identifying the new sound; and (V) an independent work assignment completes the lesson.

LISTEN AND SAY is not a complete phonics program for the first grade. Rather, the series of lessons is planned as a major resource or supplement to the regular phonics program and should be vastly expanded by the classroom teacher. Second grade children may use these programs for a phonics review of sounds learned in the first grade.

Television teacher for LISTEN AND SAY is Dr. Adah Miner. Dr. Miner's range of experience in public education includes elementary classroom teaching, clinical work in speech and hearing, supervision of instruction, teacher education and curriculum development. She presently holds the post of assistant superintendent of instruction for the Shoreline public schools in Seattle, Washington.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by MPATI at KCTS-TV, Seattle, Washington

TV Teacher ADAH MINER

LISTEN AND SAY program titles:

CONSONANTS AND DIGRAPHS

1. The "S" Sound—"Mr. Sam's Little Tire"
2. The "M" Sound—"Maybe the Mouse Might"
3. The "F" Sound—"Fifi Is Frightened"
4. The "B" Sound—"Betty's Bonnet"
5. The "T" Sound—"The Tiniest Tick"
6. The "R" Sound—"Reddy Rooster's New Tail"
7. The "H" Sound—"Hannah's New Hat"
8. The "K" or Hard "C" Sound—"Caroline Cat's Cough"
9. The "N" Sound—"Nobody's Nose"
10. The "L" Sound—"The Leaning Ladder"
11. The "D" Sound—"Dick's Dog"
12. The "W" Sound—"Willie Watermellon"
13. The "WH" Sound—"Whoo-oo-oo, I Want to Go!"
14. The "SH" Sound—"Sherman's Wish"
15. The "TH" Sound—"Thimble, Thimble Is My Name"
16. The "CH" Sound—"Charlie, The Chubby Chipmunk"

VOWELS

17. Introduction to the Vowels—"The Five Magic Brothers"
18. Long "A"—"April's Apron"
19. Short "A"—"Andy and the Apple"
20. Long "E"—"The Teeny Weeny Eel"
21. Short "E"—"The Elephant Who Wanted to Go Upstairs"
22. Long "I"—"Ida's Ice Cream"
23. Short "I"—"Inky the Imp"
24. Long "O"—"Ole's Old Overalls"
25. Short "O"—"The Ox in the Box"
26. Long "U"—"The Unicorn in the Uniform"
27. Short "U"—"Uncle Umber's Umbrella"
28. "When Two Vowels Go Walking"
29. "How the Lazy "E" Ranch Got Its Name"
30. "Carl and the Corner Market"
31. "A Sometimes Vowel"
32. "The Long and Short of It"

MPATI

v'tape
v'cassette

B&W

BEST COPY AVAILABLE

v'tape
v'cassette **COLOR**

RIDE THE READING ROCKET

Forty, 30-minute lessons
Grade 1

The RIDE THE READING ROCKET series is ideally a summer reading program for children who have just completed first grade. Its aim is to maintain reading skills over the summer months.

The series and its accompanying activity book were developed in 1965 under the direction of Dr. Jack Humphrey, director of reading services for the Evansville-Vanderburgh (Indiana) School Corporation. The Indiana project was mounted to determine if first graders lose in reading ability during the summer . . . and to see if a television program could be produced which might prevent such loss.

In May 1965, all first graders in the Evansville area (approximately 2,500) were given the California Reading Test and the California Short Test of Mental Maturity. An alternate form of the reading test was administered the following September. The average loss in reading ability among this group over the summer was shown to be: two months . . . or 20 per cent.

In May 1966, a new crop of first graders took the same California tests. The group was then given the opportunity to view the forty, 30-minute programs of RIDE THE READING ROCKET at home during the summer (one program each weekday for eight weeks). After September testing of this group, it was shown that paritcipants suffered *no* loss in reading ability over the summer months.

Thus, those children who "rode the reading rocket" were found to be two months ahead of the 1965 test group in reading ability. Results of the study also indicated that children who watched more than half of the 40 programs actually gained in reading ability. Further surveying showed that the 1966 test group improved in writing skills and increased its reading of library books.

(NOTE: The preceding paragraphs should not be construed as meaning that RIDE THE READING ROCKET is a validated series. Great Plains National simply wants to pass on the results of testing and research as conducted by the Evansville educators.)

Space puppets are used in the production of RIDE THE READING ROCKET. Rocko, a boy space puppet from Jupiter . . . and Spacetta, a girl space animal from Neptune. The space-suited, on-camera teacher, Miss Sandra Altheide, motivates the children to play word games with the puppets . . . and the viewing children get the opportunity to correct mistakes made by the puppets. The space theme was chosen for RIDE THE READING ROCKET because of its appeal to boys — who scored significantly lower on the reading test than the girls.

Another special feature of the lessons occurs when the rocket zeroes in on earth to establish communication with a guest, such as: a policeman, librarian, fireman, postman, zoo curator, lifeguard, and the like.

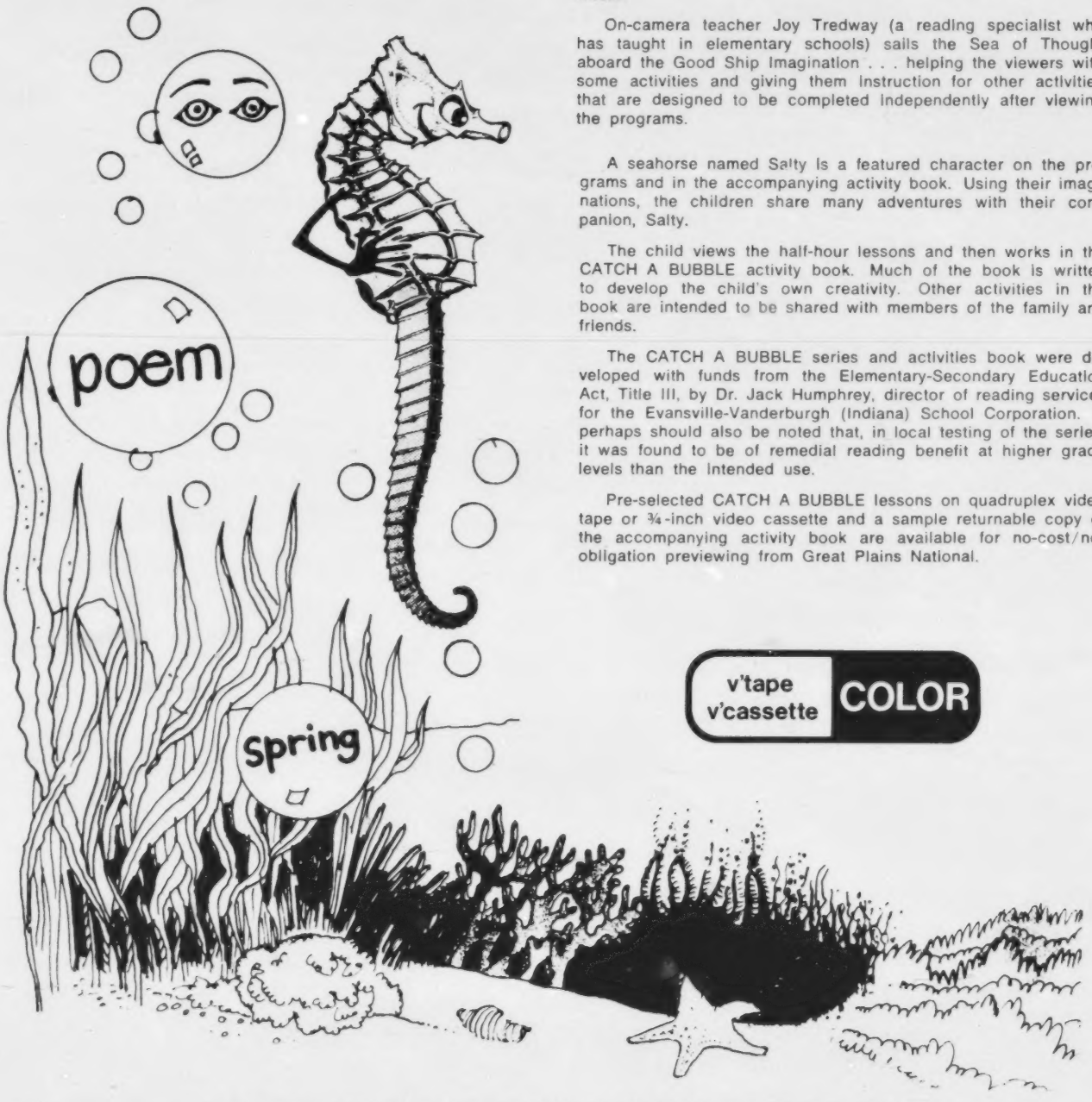
A word about the activity book that accompanies the series: each day the teacher explains two or three pages for the children to complete . . . and prints a word for the children to copy in their word-of-the-day box. Also included are phonics and reading comprehension activities as well as fun pages that require visual perception skills. Special parts of the book contain the alphabet, theme song and attendance chart. There is also a section to record the titles of library books read during the summer.

Pre-selected lessons from RIDE THE READING ROCKET are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of the activity book for the series.

Produced by Evansville-Vanderburgh (Indiana) School Corporation at WNIN-TV in Evansville.

CATCH A BUBBLE

Forty, 30-minute lessons
Grade 2



CATCH A BUBBLE, a suggested summer series for students who've completed the second grade, is designed to reinforce learned skills and help the student maintain interest in reading, language arts, mathematics, science, social studies, art and music.

On-camera teacher Joy Tredway (a reading specialist who has taught in elementary schools) sails the Sea of Thought aboard the Good Ship Imagination . . . helping the viewers with some activities and giving them instruction for other activities that are designed to be completed independently after viewing the programs.

A seahorse named Salty is a featured character on the programs and in the accompanying activity book. Using their imaginations, the children share many adventures with their companion, Salty.

The child views the half-hour lessons and then works in the CATCH A BUBBLE activity book. Much of the book is written to develop the child's own creativity. Other activities in the book are intended to be shared with members of the family and friends.

The CATCH A BUBBLE series and activities book were developed with funds from the Elementary-Secondary Education Act, Title III, by Dr. Jack Humphrey, director of reading services for the Evansville-Vanderburgh (Indiana) School Corporation. It perhaps should also be noted that, in local testing of the series, it was found to be of remedial reading benefit at higher grade levels than the intended use.

Pre-selected CATCH A BUBBLE lessons on quadruplex video tape or ¾-inch video cassette and a sample returnable copy of the accompanying activity book are available for no-cost/no-obligation previewing from Great Plains National.

v'tape
v'cassette
COLOR

Produced by the Evansville-Vanderburgh (Indiana) School Corporation at WNIN-TV in Evansville

I NEED TO READ

Thirty, 15-minute lessons
Primary

BEST COPY AVAILABLE

v'tape
v'cassette
COLOR

The I NEED TO READ series is designed for first graders who can recognize letters but who've had little experience with or exposure to phonics.

The purpose of the series, as outlined in the accompanying teacher's guide, is:

> *To give the child a working knowledge of phonics, word attack and other skills introduced in first grade . . .*
> *To provide the child with practice in work-study activities designed to help him become an independent learner . . .*
> *To motivate him to enjoy and like reading, and to have a "good feeling" about reading.*

I NEED TO READ stresses the decoding approach to reading and is intended for use as a supplement to all other reading instructions. It is geared to the child who has completed reading readiness and is beginning formal reading. Each lesson, besides teaching the objectives, aims at involvement during and after the show.

Each program begins with four cartoon-type illustrations of a situation that demonstrates the need to read, and ends with a reinforcement assignment, suggestions for self-evaluation, and the title of a book to look at or read.

Here's what Virginia L. Kunkle, director of the Ohio Right to Read Program, has to say about I NEED TO READ:

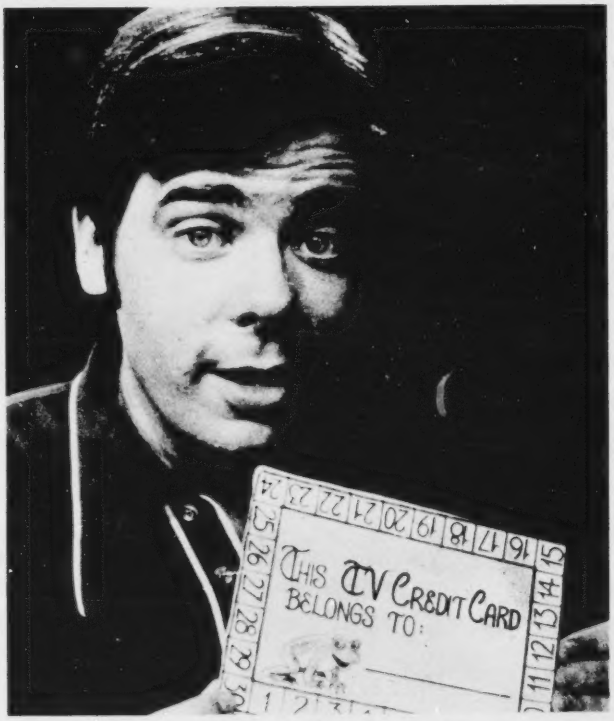
". . . I NEED TO READ is a most significant contribution to children for the acquisition of decoding skills. It is valuable for supplemental and individualized use.

"Not only are the valid concepts clearly and interestingly presented and reinforced but emphasis is placed upon the enjoyment and the use of reading. The content, which is well designed and presented in a logical sequence, holds meaning and appeal to today's children. The well-developed concepts and skills are strikingly presented both visually and in sound. The repeated vowel song is one which children will thoroughly enjoy and take as their own sing-along.

"I recommend this excellent series for classroom use in terms of the learning possibilities it holds for children and its quality. It is a delightful, professional production which should not only be thoroughly enjoyed but effect results in reading gains."

A set of pupil activity sheets accompanies the teacher's guide for I NEED TO READ. The guide contains explicit recommendations to teachers for use of the series and activity sheets, and lists the objectives of each lesson as well as correlated activities.

Preselected I NEED TO READ lessons on quadruplex video tape or ¾-inch video cassette and a returnable packet containing the teacher's guide and activity sheets are available from Great Plains National for no-cost/no obligation previewing.



TV Host/Narrator JEFF CUTLIP

I NEED TO READ program titles:

1. SOUND IS FOUND ALL AROUND
2. INTRODUCTION OF VOWELS—Emphasis on Long and Short I
3. THE LETTER T
4. THE LETTERS P AND N
5. LONG AND SHORT A
6. THE LETTERS M AND S
7. LONG AND SHORT E
8. THE LETTERS B AND L
9. THE LETTERS J AND K
10. THE LETTER C
11. THE LETTERS F AND D
12. LONG AND SHORT O
13. THE LETTERS H, W AND R
14. LONG AND SHORT U
15. THE LETTER G AND REVIEW
16. THE LETTER Y
17. THE LETTER V AND SYLLABLES
18. THE LETTER R AFTER VOWELS, AND REVIEW
19. LONG VOWELS WITH SILENT E
20. LONG VOWELS WITH TWO VOWELS TOGETHER
21. DIGRAPH CH
22. DIGRAPH SH
23. DIGRAPH WH, VOICED TH
24. BLENDING THE LETTERS BL
25. BLENDING THE LETTERS ST
26. BLENDING THE LETTERS TR
27. BLENDING THE LETTERS GR
28. MORE BLENDS AND REVIEW
29. MYSTERY STORY AND REVIEW
30. CREATIVE WRITING AND REVIEW

Produced for the Ohio State Department of Education
at WCET-TV, Cincinnati

SOUNDS LIKE MAGIC

Thirty, 15-minute lessons
Grade 1

BEST COPY AVAILABLE

This speech development course has as its primary objective the proper formulation of good speaking habits in first graders—through the use of sound stimulation and listening activities.

Oral communication is perhaps the paramount and primary consideration in the learning process. We are constantly made aware, in today's world, of the need for clear and articulate speech. The child's ability to properly express himself and to communicate his thoughts, feelings and desires to others is of vital importance in the development of a happy, well-adjusted personality.

To assure such development in the first grader is the basic reason for this course but there are other objectives. SOUNDS LIKE MAGIC is also designed as an enrichment program—to present stories, poetry and records not only for speech stimulation but for this enrichment purpose. The development of physical dexterity in the child—through relaxing exercises, tongue and lip exercises and finger-play activities—is another aim of the telecourse.

IMPORTANT: "Sounds Like Magic" is in no way intended to take the place of the speech therapist or the services such a person performs. The series deals with sounds and sounds alone. The phonetic approach of associating sounds with letters is not dealt with in the telecourse.

The teacher's guide accompanying the series notes that: "Speech improvement is not speech correction—it is the general improvement of over-all speech patterns. Therefore, this series is aimed to help not only boys and girls who may have some speech difficulty but also to help **all** children develop good speech habits."

The telecourse also counts a number of objectives related directly to the speech development teacher herself:

—To stimulate teachers and children to an awareness of the importance of good speech;

—To provide the primary school teacher with a variety of experiences to develop listening skills as needed by her group of children; and

—To suggest and demonstrate many activities to aid the classroom teacher in stimulating good speech habits in her students.

Each lesson outline in the teacher's guide contains the following information: objectives, preparation for viewing, description of telecast, follow-up activities and bibliography.

Teacher Marjorie Berg notes in an introduction to the guide: "This television series is not intended to become a burden on the already heavy curriculum schedule. Many of the activities suggested in this guide may be integrated with the existing schedule."

v'tape
v'cassette
B&W

TV Teacher MARJORIE BERG and 'Widget"

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

The lesson numbers and titles of SOUNDS LIKE MAGIC:

1. There's Magic in Good Speech
2. Tricks We Can Do
3. Let's Listen
4. Our Magic Bubble Pop
5. Singing with the Leprechauns
6. Fairies, Fun and Fancy
7. Off on a Magic Carpet
8. Mother Gooseland
9. Some Surprises
10. Dreamland
11. Further Dreamland Adventures
12. I Choose Chocolate
13. Jars of Jelly and Jam
14. Be Calm, Be Careful
15. Ghosts and Goblins
16. Rabbits, Rabbits and More Rabbits
17. Our Magic Brew
18. The Princely Troll
19. Brownie and the Gremlin
20. Freddie, the Cricket
21. The Magic Brew of R-R-R-R
22. Surprise!! Sparkling Stars!!
23. Sky Snoopers
24. The Magic Brew of S-S-S-S
25. Slinky and Blinky, the Gnomes
26. Clues of the Flying Fairies
27. Our Glittering Playmates
28. The Magic Brew of L-L-L-L
29. Magic Endings
30. Our Speech Rainbow

Produced by Metropolitan Omaha Educational Broadcasting Association at KYNE-TV

AVENIDA DE INGLES

BEST COPY AVAILABLE

Thirty, 15-minute lessons
Primary

v'tape v'cassette | B&W

AVENIDA DE INGLES is designed for Spanish-speaking children who, upon entering school, find themselves faced with a number of problems—a language barrier, cultural differences, and adjustment to a new and foreign daily routine.

The series represents a balanced presentation of what is known about linguistics . . . and the role of motivation in language learning. Program content is designed to encourage the viewers to want to learn and use English, while still maintaining a positive attitude toward their native language. The teaching content emphasizes responses to questions, commands and assertions. And, although the lessons are designed for follow-up by the classroom teacher, the lessons are not totally dependent on such follow-up.

Teacher/producer Nick Santiago becomes the on-camera Don Nicolas. Fantasy settings, puppets and special guests greet the classroom viewers as Don Nicolas invites the children to meet him in the courtyard of his home. In addition to the courtyard meetings, visits to stores and other places of interest along the avenida help reinforce the idea that AVENIDA DE INGLES is a very special street where very special people live—special people because everyone there can speak or is learning to speak a second language.

The teaching content consists of patterns selected for: (1) high frequency and immediate usability in the classroom and peer environment; and (2) the absence of multiple predictable structural and/or pronunciation problems. The sequence of patterns progresses from shorter to longer utterances. The general procedure used for teaching and recycling in AVENIDA DE INGLES is:

Program A—Pattern X is presented initially for listening comprehension and sound saturation in a dramatized situation.

Program B—Pattern X is taught to the viewer. Pattern Y is presented initially.

Program C—Pattern X is reviewed and practiced. Pattern Y is taught. Pattern Z is introduced.

—Each pattern is recycled for review practice periodically throughout the series.

—Patterns are introduced in a series of dialogues, making up meaningful units. These units progress from the simple to the more complex.

—Periodic evaluation programs provide opportunities for the viewer and the classroom teacher to assess comprehension.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

NICK SANTIAGO

OUTLINE OF COURSE (phrases introduced for comprehension in each lesson):

1. "Hi" and "Bye"
2. "Come here."
3. "Sit down," "Stand up," "Thank you" and "You're welcome."
4. Continues the study of the phrases: "Thank you" and "You're welcome."
5. "May I have a . . . . . ?"
6. "How are you?" and "Fine, thank you."
7. "What's that?" and "It's a . . . . . ."
8. "What's that?" and "What do you have?"
9. "What's that?" and "Do you want it?" and "No, thank you."
10. "Do you want it?" and "Yes, please."
11. "What are you doing?"
12. "I'm jumping rope." and "I'm (stretching, running, hopping).
13. "Where's the (coat, sweater, hat, watch)?" and "It's on the (bed, table, chair, television, record player)."
14. "It's on the (chair, bed)." and "No, it's not on the (chair, bed)." and "I'm (pasting, stapling, cutting)."
15. "Where are you going?" and "To the (store, house)."
16. "It's a (big, little) (hat, pencil, bone)."
17. "What's the matter?" and "My (head, stomach, throat) hurts."
18. "It's under the (bench, wagon, tricycle, truck)."
19. "Do you want to play (doctor, ball, jumprope)?" and "(Okay, Yes)!" and "Let's play (doctor, ball, jumprope)."
20. "What do you want?" and "I want some (cake, milk), please."
21. "Where's Carlos?" and "He's in the (hat, bag, box)."
22. "Please bring me two (cars, candy bars, flowers)."
23. "I want some (apples, pencils) and some (bananas, crayons)." and "Where are they?" and "They're on the shelf."
24. "How many (apples, bananas, wagons, pencils) do you see?" and "Count them."
25. "Where are you going?" and "To the library."
26. "Be careful."
27. "May I go to the library?"
28. "Where is he going?" and "To the (store, playground)."
29. Review
30. Review

30A. Optional—Halloween Special

Produced by the San Diego (Cal.) Area Instructional Television Authority at KEBS-TV

CARRASCOLENDAS

Sixty, 30-minute lessons
Grades 1 and 2

BEST COPY AVAILABLE

The aim of the CARRASCOLENDAS telecourse is to facilitate the bi-lingual education of Mexican-American children. The Spanish word Carrascolendas translates: "local festival".

The CARRASCOLENDAS series (30 lessons are black and white, 30 in color) features elementary school children and unusual residents of the imaginary CARRASCOLENDAS community (including actors and actresses in fanciful costumes . . . and puppets) in short humorous dramatizations. The skits emphasize—in a fun and frolic form—situation-concepts in the areas of social studies, self-awareness, linguistic development and school readiness. Adding to the variety of the programs is the use of "quick takes" of cartoon drawings and filmed visits to such locations as a zoo and a circus.

Featured residents of the imaginery community (where both Spanish and English are spoken) include a lion named Agapito Gomez y Gomez y Gomez; Don Pedro, a jack-of-all trades, and his friend Marieta; and "tigerburger" cook, Mr. Jones. Executive producer of the series, Aida Barrera, is narrator/teacher, assisted by Jose Vilarreal. Two other members of the cast are Manolin and Ruperto, puppets made especially for the CARRASCOLENDAS series by puppet designer George Latshaw of Macedonia, Ohio.

A study of CARRASCOLENDAS, conducted by the Center for Communication Research at the University of Texas, stated that "viewing CARRASCOLENDAS had the effect of improving the children's performance in overall language behavior in both Spanish and English. The study was designed to test student improvement for both languages in five areas: multi-cultural social environment of the Mexican-American child, language skills, symbolic representation, physical environment, and cognitive processes.

The children were divided into two groups — viewers and non-viewers of the programs. Each of the groups was sub-divided on the basis of grade (first and second) and according to whether they were currently participating in a standard classroom or in an ongoing bi-lingual class. Testing was conducted in both English and Spanish before the series began and at its conclusion.

The test results showed a definite improvement in the bi-lingual abilities of the students. The English tests indicated that second graders who watched the show improved their knowledge of the multi-cultural social environment. Students in both grades showed improvement in the areas of physical environment, and cognitive development, as well as in overall language behavior. In the Spanish testing, viewers did better than non-viewers on the total language score.

In addition to the thirty lessons of CARRASCOLENDAS, there are also three, 30-minute teacher utilization programs.

Pre-selected lessons from CARRASCOLENDAS are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.

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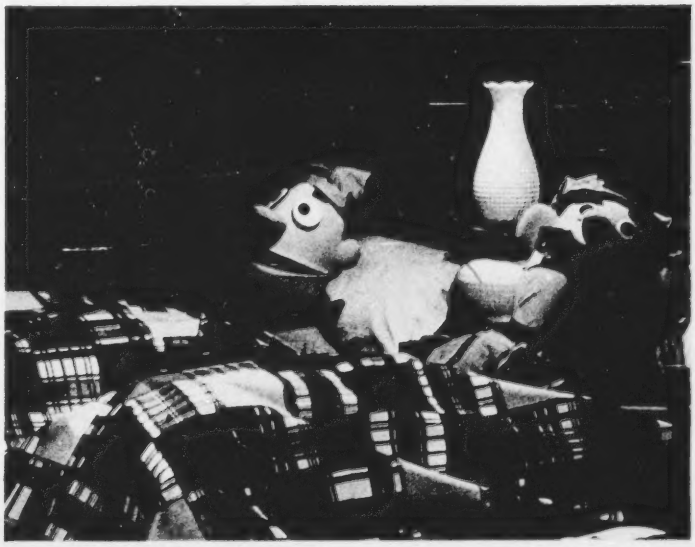
v'tape v'cassette **COLOR**



Produced by Southwest Texas Educational Television Council at KLRN-TV, Austin-San Antonio . . . in conjunction with Education Service Center, Region XIII, Austin

LANGUAGE CORNER

Thirty, 15-minute lessons
Grade 1

BEST COPY AVAILABLE

LANGUAGE CORNER points toward instilling in the child the realization that he has a gift to share through his own way of expression. The course is designed to help the student discover the many ways of communicating through this special gift and to properly react to other's communicative efforts.

The series stresses not only the spoken and written language of words, phrases and sentences, but also facial expressions, bodily movements, voice quality, rate of speed, pitch, emphasis, phrasing and drama.

Television teacher Mrs. Hope Mitchell brings eight years of classroom experience before the instructional television camera. In addition to classroom teaching, Mrs. Mitchell's career has included experience in children's theatre, creative drama for children, monologues and book reviews.

For several years she was associated with a well-known international school of personal improvement, teaching and lecturing as well as appearing in commercial films and television commercials. She took her Bachelor of Arts degree from the University of Denver and has taught in the public schools of Denver and Alamosa, Colo., and Henrico County, Virginia.

A useful teacher's guide previews the activities undertaken in each telelesson, offers a vocabulary list and contains a listing of suggested follow-up projects. Mrs. Mitchell notes that the television lessons are designed to supplement the regular classroom program.

Each program is complete in itself but, of course, participation in each of the lessons on a continuous basis will make the entire series more meaningful. In a message to the classroom teacher, Mrs. Mitchell notes: "The series should present some happy learning experiences which you may simplify or embellish with activities to meet the needs and interests of your class."

TV TEACHER HOPE MITCHELL

The lesson titles and/or lesson topics in LANGUAGE CORNER:

1. Listening
2. Sharing Effectively
3. Being Friendly and Kind
4. A Walk in the Woods
5. Imagination Can Be Many Things
6. Write Stories About Daydreams
7. Communicating Through Art
8. Fairy Tales
9. Fun With a Chart
10. Story by the Teacher
11. Writing on An Interesting and Complete Thought
12. Christmas
13. Vocabulary
14. Synonyms
15. Speech Lesson
16. Speech and Telephone
17. Poetry Out Loud
18. Biography
19. Letter Writing
20. Autobiography
21. Puppet Show
22. Hands Communicate
23. Communicating With Your Body
24. Communicating Through Poetry and Monologues
25. Observation and Conversation
26. The Library
27. Telling a Story
28. The Fun of Reading
29. A Book Review
30. Review of the Telecourse

v'tape
v'cassette
COLOR

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

WORD MAGIC

Thirty, 15-minute lessons
Grade 2

This course, geared specifically to second graders, is an enrichment program utilizing many of the communicative skills. Areas covered include: pantomime, good speech habits, using one's imagination, building a creative story, poetry, use of the dictionary, manners, vocabulary, oral reading, facial expressions and letter writing.

Instructor Hope Mitchell combines good television techniques and a delightful personality to make this series a highly interesting and instructional supplement to any primary language arts curriculum.

So many talents lie dormant in some children for so long a time they are completely stifled or found too late to be truly developed. The WORD MAGIC course is aimed at loosening and releasing these abilities in the communicative arts area.

Mrs. Mitchell notes, in an introduction to the teacher's guide accompanying the series:

"I have drawn from my experiences with children in my own classroom, the raising of my own son, my experience in children's theater, and by many talks with teachers throughout the country regarding the use of communication teaching to build this series. I have read as many texts as possible in my lessons preparation. Visiting in the classroom while my lessons are viewed has been a big part of knowing what to teach and what not to teach."

The teacher's guide is extremely helpful in assisting the classroom teacher in effective utilization practices.

The lesson titles and topics of WORD MAGIC:

1. Use Your Ears (listening)
2. Mind Your Manners (showing character and respect)
3. A Trip Through Imagination (the world of make-believe)
4. Share to Communicate (oral reporting)
5. Do Animals Communicate? (feelings and emotions)
6. Occupational Communication (jobs require communicating)
7. Your Voice, Your Eyes, Your Story (oral reading and listening)
8. Words, Words, Words! (words and mental pictures)
9. Where Do We Get Them? (the origin of words)
10. A Good Sentence (making sense with words)
11. Off to See the Dentist (building a paragraph)
12. Story Starters (the art of story telling)
13. Famous People (the biography)
14. Your Face Speaks (facial expressions)
15. Your Body Speaks (pantomimes)
16. A Gift for You (holiday stories—seasonal)
17. Your Voice Speaks (vocal expression)
18. Act It Out (playacting)
19. All by Yourself (monologues)
20. Poetry for You (poems for every month of the year)
21. The Book Fair (discussing the classics . . . and authors)
22. Writing a Story (writing original stories)
23. Writing a Letter (communicating through letter-writing)
24. Big Brother Telephone (the importance of good speech)
25. Puppets Are Fun (puppets and imagination)
26. Marionettes (more imaginative communicating)
27. Dance-A-Story (communicating . . . and exercising)
28. Look and See (observing and conversing)
29. Do You Have a Hobby? (learning, communicating through hobbies)
30. Let's Look Back (reviewing accomplishments)

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v'cassette
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Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

LANGUAGE LANE

Thirty-one, 20-minute lessons
Grade 3

The objectives of this course, as with LANGUAGE CORNER and WORD MAGIC, are to help the child develop and use all the communicative skills at his command in making his thoughts and ideas made known to others . . . in listening to the thoughts and ideas of others . . . in ably expressing his thoughts to others through the written word . . . and in reading and understanding the written words of others.

Designed as supplementary instruction, the telecourse has as its objective the motivation of students to think and create independently so they may more fully understand and enjoy living and working with their fellow men.

Each lesson of LANGUAGE LANE explores a different way of expressing one's thoughts, viewpoints and desires—speech and its beginnings, the magic of vocabulary, the history of writing, organization and sequence, writing of stories and letters, oral reading, physical self-expression, poetry and choral reading, and playwriting and acting.

Television teacher Hope Mitchell enhances the effectiveness of the course with guests, animals, little plays, puppets and other special visual treats throughout the series.

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v'cassette
COLOR

The guide offers information for effective preparation of students for viewing the lessons and suggests appropriate follow-up activities.

The lesson titles and/or lesson topics of LANGUAGE LANE.

1. "I BEG YOUR PARDON, WHAT DID YOU SAY?": helps children develop good listening habits.
2. YOUR VOICE IS A GIFT: stresses the importance of good voice quality in communicating.
3. WE SPEAK "AMERICAN": develops an appreciation in children for their language and shows its derivation.
4. TONGUE, TEETH, JAWS AND LIPS: presents reasons for speaking distinctly and well.
5. FACE PLUS HANDS EQUAL STORY: helps children understand the value in facial expressions as a vital part of complete communication.
6. INTERESTING CONVERSATION: emphasizes the importance of standards in establishing an enjoyable and stimulating conversation.
7. THE WORD PARADE: explores the beauty and variety in the English language.
8. FIRST THINGS FIRST: helps children to itemize things in a logical order.
9. FLAVOR IN YOUR STORIES: introduces metaphors and similes that can be used to flavor stories.
10. THE CANINE CORPS COMMUNICATES: helps children understand that we can communicate with animals.
11. AS EASY AS A B C: emphasizes printing that evolved in early times through man's ingenuity.
12. THE RIGHT BOOK FOR YOU: stresses how to choose a book when a child goes to the library.
13. BUILDING BETTER SENTENCES: helps children to make a sentence as meaningful as possible.
14. HAPPY HOLIDAY: communicates the spirit of Christmas and Hanukkah.
15. BUILDING BETTER PARAGRAPHS: helps children to construct a meaningful, logical paragraph.
16. SEVEN WAYS OF COMMUNICATING NEWS: stresses accuracy in news reporting.
17. STORYTELLING TIME: gives some standards for good storytelling.
18. "SINCERELY YOURS, MRS. MITCHELL": helps children communicate effectively through written words via friendly letters.
19. CREATING A POEM: presents different types of poetry.
20. DANCE A STORY: introduces dancing as communication through bodily movement without the spoken word.
21. FUN WITH MARIONETTES: shows that working with marionettes is a way of communicating.
22. THE POET SPEAKS: introduces children to some of our famous children's poets.
23. CHORAL READING TAKES TEAM WORK: helps both introverts and extroverts to participate in a performance.
24. READING WITH SPARKLE: stresses techniques of oral reading.
25. WRITING ABOUT "YOU": introduces the term "autobiography" and presents it so that the children will be motivated to write their own.
26. IMAGINATION IS FUNNY: helps children to use their imagination when writing a story.
27. "ON STAGE": deals with writing a play and presenting it.
28. GIVE A LITTLE TALK: gives ideas to plan and present an interesting talk.
29. SHARE THAT BOOK: gives "pointers" for a good book review.
30. ALL YOURS: gives hints and tips for effective and entertaining monologues.
31. SO MANY WAYS TO COMMUNICATE: reviews the different ways of communicating that have been presented through the years.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

WRITING TIME

Thirty-two, 15-minute lessons
Grades 2 or 3

BEST COPY AVAILABLE

This series deals with the teaching of cursive writing to primary level students.

It is one of a sterling line-up of telecourses produced by WHRO-TV in Norfolk, Va., that figured in WHRO's winning of a 1972 Peabody Award for excellence in instructional television programming.

The on-camera teacher is Mrs. Virginia Varner.

The teacher's guide accompanying the series breaks down each lesson study into three parts: pre-lesson warm-up . . . the telelesson (review, new letters, practice) . . . and follow-up.

A pre-selected lesson from WRITING TIME is available for previewing from Great Plains National on either quadruplex videotape, ¾-U video cassette or 16mm black and white kinescope. A returnable copy of the accompanying teacher's guide is also a part of the previewing package.

The lessons of WRITING TIME and their basic content:

1. Introduction of cursive writing . . paper, pencil and writing positions . . stick stroke . . and direct ovals.

2. Rocker curve . . i and u

3. i . . u . . and w

4. t and e

5. l . . t . . and e

6. f

7. Rainbow stroke . . b and k

8. Continuous ovals . . s and r

9. j and p

10. Review of all 13 lower case letters previously learned

11. g . . q . . a . . and d

12. o and c

13. Double-curve connecting stroke . . and over-curve connecting stroke

14. z . . n . . and m

15. v . . x . . h . . and y

16. Review of writing position . . and the last 13 lower case letters learned

17. Cane stroke . . H and K

18. N and M

19. W and X

20. Q . . U . . and V

21. Y and Z

22. J and I

23. Review "cane" letters . . and I and J

24. O and D

25. A . . C . . and E

26. G . . S . . and L

27. T and F

28. P . . R . . and B

29. Numbers: 0 through 9

30. The names of the months: January through December

31. Review of all capital letters

32. Review of writing position, indirect and direct ovals, cane stroke, rocker for under-curve, rainbow for over-curve . . . and all cursive upper and lower case letters.

TV Teacher VIRGINIA VARNER

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**Produced by Hampton Roads Educational Television Association, Inc.
at WHRO-TV in Norfolk, Virginia**

CAN YOU IMAGINE

Twenty, 15-minute lessons
Grades 3 or 4

"CAN YOU IMAGINE? has been selected as the title of (this) series because it suggests the 'never-ending' freedom one can experience through reading . . . We hope . . . to cry, to feel and laugh with characters of books. . . ."

So notes TV teacher/host Sandra Hexter in an introduction to the teacher's guide that accompanies this elementary level literature series.

Mrs. Hexter further notes that the prime aim of CAN YOU IMAGINE? is motivating the desire of the student viewer to read—to make the viewer **want** to read.

This is accomplished throughout the course by reviewing books over a wide range of interests (see lesson topics below)—but reviewing them in an interesting and graphic manner.

Location filming is used extensively throughout the series. Some of the program locations include: a paddlewheel river boat, the shores of Lake Erie, an Ohio farm, a hospital, a library and a schoolroom. Dramatic sequences employing actors and actresses illustrate some of the literature under study.

In the teacher's guide accompanying CAN YOU IMAGINE?, bibliographies include brief synopses and grade level suggestions.

Mrs. Hexter is a graduate of Baldwin-Wallace College in Berea, Ohio. She has taught for several years in Cleveland-area schools and has considerable experience in the field of drama. An accomplished musician, Mrs. Hexter is also the TV teacher of a third grade music series produced at WVIZ-TV in Cleveland.

A pre-selected lesson from CAN YOU IMAGINE? is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, ¾-U video cassette or black and white kinescope. A returnable copy of the accompanying teacher's guide is also part of the previewing package.

Program topics of CAN YOU IMAGINE?:

1. **HANDED-DOWN STORIES**—An explanation of legends and folk tales, highlighting those from Scotland, Africa and the far north.
2. **BULLA'S BOOKS**—The works of Clyde Robert Bulla, noted children's author.
3. **COULD YOU DO THIS?**—About overcoming physical handicaps. Blind concert pianist Nicholas Constantinidis is spotlighted.
4. **BRAVE PIONEERS**—The early-day pioneers of our nation and their reasons for traveling westward.
5. **ALMOST THE SAME**—A discussion of the concept that although each person is a unique individual, people all over the world are much the same.
6. **JUST DOWN THE STREET**—Emphasizes two modern living concepts: people must care about each other . . . and parents do have problems.
7. **ANOTHER FAMILY MEMBER**—A pet is a living creature and should be treated as such.
8. **THEY WERE HERE FIRST**—About Indians.
9. **WHEN YOU NEED REPAIRS**—Stressing the concept of a hospital as a friendly place.
10. **DAYS YOU WAIT FOR**—About holidays around the world.
11. **LOVE IS . . .** —A family is a close knit group that will stick by each other.
12. **CAN YOU PRETEND?**—An explanation of fantasy.
13. **VIP'S**—Biographies of Knute Rockne, Theodore Roosevelt, the Ringling Brothers and a number of well-known Black Americans.
14. **BETWEEN OURSELVES**—A study of human relationships.
15. **HOME AWAY FROM HOME**—Life at school.
16. **WOULD YOU BELIEVE?**—More about fantasy.
17. **SWEAT AND CHEERS**—A lesson on sports.
18. **THE NEED TO BE NEEDED**—A study of responsibility.
19. **THE WILD ONES**—About unusual pets—an eagle, mountain lion and chimp.
20. **OFF WE GO**—About families moving.

BEST COPY AVAILABLE

TV Teacher SANDRA HEXTER

v'tape
v'cassette
COLOR

Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV

THE MAGIC OF WORDS

BEST COPY AVAILABLE

Twenty-five, 15-minute lessons
Primary

TV TEACHER JOHN ROBBINS

v'tape | B&W

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by the Greater Washington TV Ass'n, Inc., Washington, D.C., at WETA-TV

This series provides the primary level grade student with an opportunity to explore poetry, prose, creative writing, creative dramatics and other related subjects.

Designed as a supplement to a regular language program, the telecourse's primary value lies in its encouragement of the child to engage in individual activities which will further widen his appreciation of and interest in the various language arts. These activities include storytelling, creative writing, dramatics, poetry reading and writing, expression through puppetry, the reading of books, the language of words and music, and the art of cartooning.

Each lesson is complete in itself, yet the series will be more meaningful if viewed in its continuous entirety. The classroom teacher has ample opportunity to simplify or embellish the telecast lesson with a variety of follow-up activities geared to meet the needs and interests of her particular group.

The course is divided into six general units of study—storytelling, poetry, books, the need for words, creative dramatics, and oral reporting and puppets. The six final lessons are devoted to an extensive review of the material, accompanied by practical application of knowledge gained.

A teacher's guide accompanying the course offers suggestions for follow-up and related activities in addition to outlines of the lessons. An extensive bibliography of reference material is also contained in the teacher's guide.

Lesson titles from THE MAGIC OF WORDS:

1. **TELL US A STORY:** activates creative thinking through development of an interesting story.
2. **VILLIANS AND HEROES:** discusses action in a plot and how it must be logically resolved for each character.
3. **LET ME TRY PLEASE:** encourages children to tell stories before the group . . . stresses use of flannel boards, masks or puppets.
4. **THE SOUND OF WORDS:** discusses words, rhythm, sounds and images within a poem.
5. **THE POET'S WORLD:** explores the world of the poet, the ideas and subjects he finds to write about and the light of individuality he casts upon these ideas.
6. **ENJOYING POETRY TOGETHER:** enhances the love of poetry through reading or speaking it aloud together in the classroom.
7. **A LOOK AT A BOOK:** explores the world within a book from cover to cover with an explanation of the various aids and directives.
8. **FROM THE AUTHOR TO YOU:** an author discusses the thrill of writing and where the ideas for an exciting story may actually begin.
9. **ALPHABETA:** gives an interesting and historic account of the origin of our alphabet . . . discusses the signs, symbols and sounds of our first words.
10. **WORDS AND MUSIC:** stresses that the song has carefully chosen words which, set to music, convey a thought, a meaning and a moment of pleasure through both participation and listening.
11. **STORIES IN PICTURE:** discusses the art of cartooning.
12. **THE UNSPOKEN WORD:** defines and demonstrates the gestures and movements of a pantomime.
13. **SPEAK UP PLEASE:** discusses and demonstrates a monologue.
14. **LET'S PRETEND:** develops the communication skills desirable for successful creative dramatics.
15. **CLASSROOM DRAMATICS:** explores the uses of creative dramatics in heightening appreciation and enjoyment of subjects such as reading and social studies.
16. **LIGHTS, ACTION, CAMERA!:** provides enjoyment in creative dramatics through the presentation of a complete play.
17. **GIVING A TALK:** gives suggestions for a good, exciting oral report.
18. **WHAT TO DO WITH AN OLD SOCK:** provides interesting suggestions for puppet making.
19. **TALKING HANDS:** explores several ideas for using puppets in skits.
20. **THE ART OF STORYTELLING:** reviews the ideas and uses regarding storytelling.
21. **IT'S POETRY TIME:** reviews the essence of poetry with emphasis on rhythm, imagery and story.
22. **FINDING THE RIGHT BOOK FOR YOU:** presents a review of the lessons regarding books and their meaning to us.
23. **HAS YOUR WRITING IMPROVED:** presents a "bouquet" of ideas to spark the writing of poetry and stories among the children.
24. **A PLAY FOR TELEVISION:** presents a play created by elementary school children for the television studio.
25. **LOOKING BACK:** provides a culmination of the year's experiences for review and evaluation.

LEARNING OUR LANGUAGE

Sixty-four, 20-minute lessons
Grades 3 and 4

This language arts series is designed to be used throughout the school year. The topics include five separate units of work: listening skills, dictionary study, creative writing, speaking and spelling, and reading enrichment.

The telecasts are designed so that the classroom teacher may use the television series as an integral part of the total language arts program and still reserve time to meet individual needs of pupils, to extend the television lessons or to present other phases of the language arts program.

Major objectives for this series are:

1. To develop interest, pride and respect for the English language;
2. To learn to communicate effectively;
3. To develop powers of observation, sensory imagery, personification and interpretation;
4. To expand ability to reason, generalize and draw conclusions;
5. To acquire specific language skills and knowledge in dictionary study, spelling, speaking, listening and creative writing; and
6. To extend reading interests beyond the basic reader.

MP ATI

v'tape v'cassette B&W

Television teacher for LEARNING OUR LANGUAGE is Dr. Adah Miner. Dr. Miner's range of experience in public education includes elementary classroom teaching, clinical work in speech and hearing, supervision of instruction, teacher education and curriculum development. She presently holds the post of assistant superintendent of instruction for the Shoreline public schools in Seattle, Washington. She holds A.B. and M.A. degrees from the University of Washington, and a Ph.D. degre from the University of Wisconsin. Her profesional writing includes work on curriculum guides and courses of study and she is the author of several articles appearing in educational journals.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

LEARNING OUR LANGUAGE program titles:

UNIT I: LISTENING SKILLS

Each of these twelve programs introduces one new listening skill, moving from the simple to the highly complex. Purposes for listening include: (a) getting the main idea; (b) noticing important details; (c) arranging ideas in the proper order; (d) following directions; (e) predicting an outcome; (f) enriching the vocabulary; and (g) enjoying listening experiences.

1. Wiggle Your Ears
2. Words Make the Difference
3. The BIG Idea
4. Then What Happened?
5. Picture Words
6. Do You Follow Me?
7. Hear and Know
8. Now What?
9. Listen and Laugh
10. My Very Own Ears
11. Listen to Ask
12. Are You Listening?

UNIT II: DICTIONARY SKILLS

Each of these fifteen telecasts introduces a new skill at each presentation which aids in using the dictionary efficiently as a source of word meaning, spelling and pronunciation. Student dictionaries are necessary for participation.

13. Meeting a New Friend
14. The Alphabet Goes to Work
15. Two Words for One
16. Do You Mean It?
17. More Than One
18. Exchange Words
19. Another Clue
20. They Change Their Tune
21. More Changes
22. When Two Makes One
23. Can You Divide?
24. A Little Mark or Two
25. Let's Get to the Root of It
26. Spell It Right
27. Are You a Word Detective?

UNIT III: CREATIVE WRITING

This series of twelve lessons introduces creative writing as an outlet for self-expression. Each telecast suggests familiar topics for writing, stimulates imagination and motivates the writing which should follow the telecast. In addition, at least one written language skill is presented at each telecast. The importance of fresh ideas, a creative approach and writing skills is shown, each in its proper relationship.

28. This Is My Life
29. "It's All the Weather We Got"
30. Fur and Feathers
31. A Delicious, Fragrant, Colorful Bang!
32. The Talking Mailbox
33. The Loveliness of Words
34. Ring-a-Jing-Jing
35. I Wish I Had Known
36. If I Were
37. Pictures With Words
38. The Why of It
39. Out of This World

UNIT IV: SPEAKING AND SPELLING

This series of twelve telecasts combines speaking and spelling skills. Each telecast provides an opportunity to learn, practice and begin to establish careful habits of visual and auditory discrimination and distinct utterance. The relationship of phonetics to spelling and speaking is shown.

40. How It Came About
41. Say What You Mean
42. Discovering Problems
43. Starting and Stopping Sounds
44. More About Stopping Sounds
45. It Takes Two
46. A Big Difference
47. Influencing Each Other
48. Breaking Up Words
49. Word Surprises
50. Word Arithmetic
51. Doing Away With Demons

UNIT V: EXPLORING WITH BOOKS

This series of thirteen telecasts present stories, poems and books and are planned to encourage viewers to extend their reading interests. The bibliography includes both modern and classics and provides vocabulary levels from approximately grade two to grade five or six. Library skills are introduced only briefly and are left to the classroom teacher to expand as she wishes.

52. Adventure Is Yours
53. Fairies and Giants and Elves and Such
54. Here Comes the Parade
55. The Right Book for You
56. Funnybone Ticklers
57. Really and Truly
58. When America Was Young
59. They Made Our Country Great
60. Meet the Author
61. Friends Here and There
62. Tales Your Grandpa Heard
63. Friends Around the World
64. Singing Words

Produced by MPATI at WHA-TV, University of Wisconsin, Madison

TILSON'S BOOK SHOP

Thirty-two, 15-minute lessons
Primary

TILSON'S BOOK SHOP is geared primarily for first- and second-grade students, with the purpose of enticing young readers to explore the wonderful world of books.

Lessons present stories selected for their wide variety of appeal and include modern stories about children, folk tales, animal stories, fantasy, humor and some nonfiction. As the series progresses, emphasis shifts from picture books to easy-to-read material students may want to attempt reading themselves.

The teacher's guide accompanying TILSON'S BOOK SHOP includes a summary of the story/stories presented in each tele-lesson and lists recommended books for reading aloud to the class when a particular subject or author proves popular. These books also could be made available in the classroom for student browsing.

Preselected lessons from the series are available from Great Plains National on quadruplex video tape or ¾-inch video cassette for no-cost/no-obligation previewing. A returnable copy of the teacher's guide is part of the preview package.

BEST COPY AVAILABLE

v'tape
v'cassette **COLOR**

TV Teacher ANN McGREGOR
. . . and Mr. Tilson

Books selected for each program are TILSON'S BOOK SHOP program titles. They are:

1. **PETUNIA** by Roger Duvoisin
2. **IRA SLEEPS OVER** and **AN ANTEATER NAMED ARTHUR,** both by Bernard Waber
3. **THE DOG WHO THOUGHT HE WAS A BOY** by Cora Annett
4. **WHEN SHOES EAT SOCKS** by Barbara Klimowicz
5. **HANSEL AND GRETEL** by the Brothers Grimm
6. **THE WITCHY BROOM** by Ida DeLage
7. **WHAT'S THE MATTER WITH CARRUTHERS?** by James Marshall
8. **THIS FOR THAT** by Ann Clark
9.
10. **THE CHEERFUL QUIET** by Betty Horvath and **TOO MUCH NOISE** by Ann McGovern
11. **LEOPOLD, THE SEE-THROUGH CRUMBPICKER** by James Flora
12. **THE FIR TREE** by H. C. Andersen
13. **ELIZABETH** by Liesel Skorpew and **THE WINTER CAT** by Howard Knotts
14. **SMART BEAR** by Tom Tichenor
15. **TALL TINA** by Muriel Stanek
16. **AMELIA BEDELIA** by Peggy Parish
17. **A BARGAIN FOR FRANCES** by Russell Hoban
18. **A MAN NAMED LINCOLN** by Gertrude Norman
19. **EVEN THE DEVIL IS AFRAID OF A SHREW,** a folk tale retold by Valerie Stalder and adapted by Ray Broekel; and **A PENNY A LOOK,** a folk tale retold by Harve Zemach
20. **MR. EGBERT NOSH** by Paul Groves and **THE BIGGEST HOUSE IN THE WORLD** by Leo Lionni
21. **PUSS IN BOOTS,** as told by Ann McGregor, adapted from Charles Perrault
22. **A SKYFUL OF DRAGONS** by Mildred Wright and **SOO LING FINDS A WAY** by June Behrens
23. **GARY AND THE VERY TERRIBLE MONSTER** by Barbara Williams and **THE DIGGING-EST DOG** by Al Perkins
24. **THE BREMEN TOWN MUSICIANS,** as retold by Beverle Martindale
25. **THE BEAR WHO SAW THE SPRING** by Karla Kushkin
26. **FROG AND TOAD ARE FRIENDS** by Arnold Lobel and **SOME FROGS HAVE THEIR OWN ROCKS** by Robert and Clair Wiest
27. **BE NICE TO JOSEPHINE** by Betty Horvath
28. **THE BERENSTAIN BEARS** by Stan and Jan Berenstain
29. **MOMMIES** by Lonnie Carton; **ARE YOU MY MOTHER?** by P. D. Eastman; and **THE WAY MOTHERS ARE** by Miriam Schlein
30. **THE FASTEST QUITTER IN TOWN** by Phyllis Green
31. **GRANDPA'S FARM** by James Flora
32. **THE TROUBLE WITH SPIDER** by Robert Kraus and **SPIDERS ARE SPINNERS** by Ellsworth Rosen

Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV

BILL MARTIN

Fifteen, 15-minute lessons
Intermediate

v'tape
v'cassette
B&W

No better name could be chosen for this outstanding language arts telecourse, because Bill Martin, the television teacher, is truly a language arts master in the eyes of our nation's younger folk.

Perhaps Bill Martin's words in the foreword of the teacher's guide which accompanies the telecourse best describe the purpose of this sparkling enrichment series:

". . . (this) brief TV interlude with Bill Martin is simply a vehicle to launch you (the classroom teacher) and the children into a full-blown inquiry into language and how it works. You will feel comfortable in your role as a teacher of linguistics because we—all of us—have had linguistic curiosities ever since we were born into a world of language-using people and became language users ourselves. . . ."

Mr. Martin further notes that if the telecourse successfully fulfills its objective of enlightening both teacher and student it will be because it has enabled both to more fully understand what they already know about language.

Bill Martin's understanding of children and the literature that appeals to them is revealed in each lesson of this telecourse. Effective techniques used in both telling stories and relating thoughts have made him a most popular educational lecturer in the field of children's literature.

Bill Martin comes by his storytelling ability naturally. He grew up in a Kansas environment that was rich in folklore and tale-telling. A grandmother who threaded the family history into story form was a special influence on the young Mr. Martin.

After graduation from Kansas State Teachers College of Emporia, Bill Martin taught in Kansas high schools. He took his Masters and Doctor of Philosophy degrees at Northwestern University where he did major work in the fields of reading, listening, creative writing and elementary education.

Until he joined the Holt, Rinehart and Winston publishing firm as editor of elementary classroom materials (the position he now holds), he served as principal of Crow Island School in Winnetka, Illinois, a school well-known for its research and leadership in elementary education. During the summers he has been a visiting professor at various colleges and universities around the United States.

In his work at the publishing company, Mr. Martin has originated and edited a new approach to the teaching of reading called the Owl Reading Program. It is based on the premise that language is essentially oral and that the sound of sentences is more important than the individual sound of the words in the sentences.

OUTLINE OF THE COURSE: Lesson numbers, titles and annotations:

1. **LANGUAGE IS SOUND AND SENSE**—From the moment of birth, sounds are used to communicate thoughts and feelings. The printed word represents a system to communicate ideas and sense but means nothing unless associated with appropriate sentence sounds. Featured selections: "The Kind of Bath For Me," by Sir Edward Parry; "Susie Morlar," and a Carolina mountain song.

2. **OURS IS A WORD-ORDER LANGUAGE**—Words must be arranged in a certain order in our language if they are to create the sound of sense. Featured selections: "Little Orphant Annie" by James Whitcomb Riley; "Comparisons" Anonymous.

3. **LANGUAGE WORKS IN CHUNKS OF MEANING**—Punctuation marks are signals placed by the writer to show how he wants words grouped so they will express the ideas he is trying to convey. Poets have improved the communications potential of their writing by arranging words into natural linguistic clusterings. Featured selections: "Calico Pie" by Edward Lear; "The Big Cheese" by Mirian Schlein; "Circus" by Eleanor Farjeon.

4. **TRANSFORMING SENTENCES**—This transformation is an act of using the exact structure of a sentence as the basis for creating a semantically new sentence through vocabulary substitutions. Featured selections: "The Potatoes' Dance" by Vachel Lindsay; "Advice to a Bird, Species Unknown" by Georgie Starbuck Galbraith.

5. **EXPANDING SENTENCES**—As children learn the technique of expanding sentences (by adding phrases, clauses or descriptive words), they gain much flexibility in their use of language in reading, writing and speaking. Featured selections: "Overheard on a Salt-marsh" by Harold Monro; "The Snakebit Hoe-handle" from many Appalachian mountain area sources.

6. **REDUCING SENTENCES**—The danger in linguistic trimming is that one is apt to alter or destroy sentence meaning or tamper with the author's style. Featured selections: "Pumpkins" by David McCord; "Mool the Mole" a German Language poem adapted by Bill Martin; "Words" by Robert Louis Stevenson.

7. **USING LITERARY STRUCTURE TO SIMPLIFY READING**—As the structure of a house tells much about the shape and other details of the finished house, so the structure of a story (the "problem" of the story, the characters, the character who creates the "trouble" in the story, the series of episodes within a story, the end of the story) tells much about the details of the finished story. Featured selections: "Sody Sallyratus" by Richard Chase; "Mother Meadowlark and Brother Snake" by Billy Firethunder.

8. **USING POETIC STRUCTURE TO SIMPLIFY READING**—The ability to sense the way a story, poem or article has been put together is a valuable help in getting more pleasure from the printed page. Featured selections: "If You Should Meet a Crocodile" author unknown; "Stopping by Woods on a Snowy Evening" by Robert Frost.

9. **PLUGGING INTO MEANINGS**—The author "talks" through the printed page. The reader "talks" with him by thinking about what the writer says . . . and deciding whether or not he (the reader) agrees with the writer. Featured selections: "Little Balser and the Big Bear" by Charles Major; "The Blind Men and the Elephant" by John G. Saxe; "The Burning Rice Fields" by Sara Cone Bryant.

10. **THE QUEST FOR HUMANNESS**—Books and poetry serve no greater purpose than to release children to the excellence of their spirit, to the uniqueness of their lives, to the amazing panorama of human existence that surrounds them. Featured selection: "Rikki-Tikki Tavi" by Rudyard Kipling.

11. **HOME-ROOTED LANGUAGE**—A child's language is his most personal possession. He is more sensitive to criticism of it than to any other dimension of his being. If we want children to know that we accept them, we must respect their language for, whatever a child's language is, he learned it in good faith. Featured selection: "The Conjure Wives" author unknown.

12. **PUBLIC LANGUAGE**—Public language is the vehicle of man's togetherness. It is the cohesiveness of his political, economic, religious and social intercourse. A person must have minimum skills in using the public language to earn a living, to vote, to carry on family and community affairs, to react to the laws of the land and to the political philosophies that determine these laws.

13. **LIFE-LIFTING LANGUAGE**—Life-lifting language is any bit or unit of language such as a story, poem or expression that is so memorable that it tends to impress itself indelibly on the mind and thereby becomes part of the culture's cherished language ways. Featured selections: "Winter Wind" and "One Misty, Moisty Morning" both Mother Goose rhymes; "The Railroad Cars are Coming" an American folk rhyme; "A Bat Is Born" by Randall Jarrell; and "Come Dance With Me" by Bill Martin.

14. **LINKING WRITING TO READING**—Independent writing poses three basic questions: What shall I write about? . . . How shall I frame the ideas and sentences? . . . How do I edit my writing? Bill Martin suggests that books and illustrations may stimulate story subjects and ideas. The editing process discussed in an earlier lesson, is expanded.

15. **MAKING CHOICES**—As the student lives in and out of books, taking in their message and wonder, his choices in art and literature and language and ideas will be changing constantly.

Produced by Bay Region Instructional TV for Education at KQED-TV, San Francisco, California

QUEST FOR THE BEST

Thirty-two, 20-minute lessons
Intermediate

This outstanding course has enjoyed extremely high and successful use since being acquired by the library. And well it might for the series utilizes the unique advantages of television dramatizations, guest artists, creative interpretations and a wealth of other techniques to effectively spur the student-viewer into exploring the field of quality literature.

The course is specifically designed to encourage the pupil to read widely and with discrimination, develop a greater appreciation of books and to think and write creatively.

The pupil is encouraged to explore the field of literature to find ways of helping him understand the world today . . . the world as it was in the past . . . and the world as it may or may not be in the future.

Once having his interest and desire aroused in the many-faceted world of books, the pupil may need assistance in the choice of literature to fit his needs and still be of permanent significance to him. The classroom teacher plays a vital role in this endeavor.

The teacher's guide that accompanies the course contains carefully selected, graded bibliographies of material keyed to each lesson. These lists can be used to guide the pupil's selections for supplementary reading. Other book selection helps are included in the guide as are suggested follow-up activities and other utilization ideas.

Lesson titles in QUEST FOR THE BEST:

1. ADVENTURE: defines adventure as any new and exciting experience for a child.
2. OTHER LANDS AND PEOPLE: stresses the necessity of knowing about the customs and ideas of people in other countries.
3. FAMOUS VOYAGES: takes the children sailing with famous explorers.
4. MYTHS, LEGENDS AND FOLKTALES: increases the children's knowledge concerning the history, ideas and customs behind folk literature.
5. EXLORING NEW FIELDS: utilizes books as sources for information and background knowledge.
6. SUSPENSE AND MYSTERY: introduces the mystery story at their level of interest.
7. HISTORICAL FICTION: gives an overview of human nature as revealed in fiction about the past.
8. ANIMAL STORIES: emphasizes stories about animals other than dogs and horses.
9. BOOK WEEK: introduces children to the Newbery and Caldecott Medal Award Books.
10. HARVEST TIME: stresses books with a Thanksgiving theme.
11. FIND THE FACTS (TELEVISION): a follow-up to lesson 5.
12. HUMOR: expresses the need for humor.
13. LET'S READ TOGETHER: explores the enjoyment of reading aloud.
14. DECEMBER DAYS: investigates other people; their customs and beliefs.
15. FAMILY: discusses both fantastic and believable "literary" families.
16. WINTER IN STORIES: deals with stories that tell of winter hardships.
17. HISTORICAL FICTION: a follow-up to lesson 7.
18. PIONEERING: discusses the continuing exploration of pioneers from the past to the present.
19. FANTASY: introduces the world of make-believe.
20. ANIMALS (SNAKE, LLAMA): a follow-up to lesson 8.
21. BIOGRAPHY: aids children in identifying with the great men and deeds of the past.
22. PEOPLE AND EVENTS (MAJOR POWELL): a follow-up to lesson 21.
23. FAMILY: a follow-up to lesson 15.
24. FAIRY AND FOLK TALES: stresses stories handed down from one generation to the next.
25. POETRY: emphasizes the pleasure in sharing poetry vocally.
26. FIND THE FACTS: a follow-up to lesson 11.
27. ADVENTURE, REAL AND OTHERWISE: a follow-up to lesson 1.
28. MYTHS, LEGENDS, FOLKTALES: a follow-up to lesson 4.
29. PIONEERING: a follow-up to lesson 18.
30. HUMOR: a follow-up to lesson 12.
31. MYTHS, LEGENDS, FOLKTALES: a follow-up to lesson 28.
32. TOO GOOD TO MISS: mentions the books that children themselves pick as the best.

BEST COPY AVAILABLE

TV TEACHER WILL HOWARD

v'tape v'cassette **B&W**

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Denver Public Schools at KRMA-TV

IMAGES

Thirty, 25-minute lessons
Grade 6

BEST COPY AVAILABLE

IMAGES is a 1970 IERT Award-winning telecourse designed to stimulate critical and creative thinking through a study of the literature of creative expression and world history.

Television teacher Ida Johnson Hill notes that the series is not intended to serve as a basic English teaching course. Rather, she says, its purpose is to enrich the students' understandings and abilities in the language arts.

Mrs. Hill says the lessons are designed to help the student to evaluate, challenge and decide upon the truthfulness and authenticity of the spoken and written word . . . and, further, to help the child sharpen his imagery, clarify his expression and expand his skills in the use of language. She says the television experiences do not provide specific answers to questions but are pointed toward encouraging variety in responses and solutions.

Some of the areas explored in IMAGES: history and structure of language; history of communications; following directions; figurative language; letter writing; dictionary and map reading skills; the autobiography; biography; legend; ballad; novel; playwriting; propaganda; poetry; and vocabulary development.

A native Virginian, Mrs. Hill took both her Bachelor and Master of Science degrees in elementary education from Virginia State College. Her graduate specialty was in the area of reading. Mrs. Hill taught in the Richmond Public Schools and at Virginia State College and has served as a language arts consultant in the Richmond Public Schools.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
COLOR

TV Teacher IDA HILL

1. YOUR IMAGE—An introductory program, informing students of material to be covered in the series and noting that overall aim of the series is to foster effective expression in the student.

2. FOLLOWING DIRECTIONS—The students are given a number of exercises in following directions.

3. MAP READING—Map reading skills are examined.

4. WHAT'S NEW—The history of communication is examined from pre-Colonial days to the present. New communication devices for the classroom are explained and the students encouraged to think of future communication devices.

5. WRITTEN LANGUAGE—The history of written language is traced and cuneiform letters and other symbols of years passed demonstrated.

6. WORDS ARE IMPORTANT—The dictionary is examined as features are explained. Viewers also see copy of a dictionary prepared by Samuel Johnson.

7. WORD ORIGINS—Stories behind names, phrases and other words are related after a brief look at Greek and Latin root words.

8. A LETTER TO WRITE—Business and personal letter writing is discussed and excerpts from letters of well-known persons are shared.

9. FACT OR OPINION?—Identification is made of factual and opinionated statements . . . after a discussion of meanings. Students are encouraged to be aware of such words and phrases as: probably, apparently, it appears, it seems as though, and . . . I think.

10. BEHIND HEADLINES—Provides a look at how man has reported events through the years . . . and offers points to remember when reporting the news.

11. PROPAGANDA DETECTIVES—Illustrations, examples and explanations of propaganda techniques.

12. READ! READ! READ!—A number of recommended books are presented in a variety of ways to stimulate literary appreciation and to increase the students' awareness and understanding of different people and situations.

13. A CHRISTMAS CAROL—Charles Dickens' life story is followed by a dramatization of a portion of A Christmas Carol.

14. QUESTIONS AND ANSWERS—Students participate in or conduct interviews. A well-known personality is interviewed after a discussion of interviewer and interviewee responsibilties.

15. AN AUTOBIOGRAPHY—A discussion of the autobiography is followed by an informational story about Great Britain and Winston Churchill . . . and an excerpt from his autobiography.

16. THE STORY OF PEOPLE—Students are led to identify John F. Kennedy as various mementos are revealed. A pictorial biography of Kennedy is presented.

17. THE LEGEND—The legendary stories of Paul Bunyan, John Henry and Sleepy Hollow are examined.

18. A LOOK AT THE LIVES OF OTHERS—Gulliver's Travels by Jonathan Swift is reviewed. Discussed are literary forms and writing purposes.

19. EXAMINING THE AUTHOR'S CRAFT—Current recordings, poetry and illustrations are used to explain the meanings and uses of the simile, metaphor and personification.

20. A FIGURE OF SPEECH—The uses of the hyperbole, litotes and alliteration in writing are introduced and encouraged.

21. WHO THINKS CREATIVELY?—A problem is presented: what should be done with a huge stone rabbit 150 feet tall and 200 feet long . . . the object found during construction of a super highway.

22. EXPLORING THE PLAYWRIGHT'S CRAFT—A discussion on parts of a play . . . brief acocunt of William Shakespeare's life . . . and part of "Julius Caesar" are presented. Kinds of stages, including the Globe Theater, are discussed.

23. LET'S CREATE A PLAY—A look at and a discussion on a play created by youngsters.

24. A TIME TO LAUGH—Different forms of drama are introduced. The emphasis is placed on comedy.

25. EXPERIENCING LITERATURE THROUGH ROLE PLAYING—Students dramatize interesting or unusual incidents from the lives of Elizabeth Cady Stanton, Casey Stengel and Clara Barton.

26. THE BALLAD—"Judas," "Springfield Mountain," and other ballads are shared through readings and recordings . . . as the origins and elements of the ballads are discussed.

27. LIMERICKS AND HAIKU TO SHARE—Haiku and limericks are recited as the forms and patterns are discussed.

28. A VENTURE IN WRITING—The work of an artist is shared and used as subject matter for cinquain poetry . . . and students are encouraged to write such poetry.

29. A DATE WITH ROBERT FROST—A discussion of New England and a biographical sketch of Robert Frost is supplemented by Frost's own reading and other readings of the following poems: "Birches," "The Pasture," "Fire and Ice," "Provide, Provide," "Two Leading Lights," "A Passing Glimpse," "Stopping by Woods," "Considerable Speck," "The Runaway," and "The Gift Outright."

30. COUNT . . . THE WAYS!—A review of the series.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

MATHEMAGIC

Sixty-four, 15-minute lessons
Grade 2

BEST COPY AVAILABLE

The purpose of this unique series is to visualize mathematical concepts. It is hoped that this series along with the classroom math program will greatly increase the children's understanding of mathematical concepts as well as create a personal interest in mathematics.

Computational skills will not be emphasized during the telecasts. The children can gain practice in computational skills during the pre-telecast and post-telecast activities suggested in the teacher's guide which accompanies the series.

The aims of MATHEMAGIC are:

1. To increase the depth of understanding of a mathematical concept through visual concrete experiences before individual or independent mathematical involvement;
2. To improve computational skills through a better understanding of the number system;
3. To improve learning in mathematics through the application of a variety of teaching techniques;
4. To stimulate and motivate an interest in learning mathematics;
5. To develop problem solving ability through purposeful interchange of mathematical and verbal language.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV Teacher JOAN WOJCIECHOWSKI

v'tape
v'cassette
B&W

MATHEMAGIC

Lesson Titles:

UNIT I: PLACE VALUE
1. What Is a Set?
2. One-to-One Correspondence
3. Subsets
4. Cardinal Numbers
5. Ordinal Numbers
6. Equalities and Inequalities
7. Ones and Tens
8. Expanded Numerals

UNIT II: ADDITION AND SUBTRACTION (with one and two place numerals)
9. Union of Disjoint Sets (Part 1)
10. Union of Disjoint Sets (Part 2)
11. Commutative Property of Addition
12. Associative Property of Addition
13. Partitioning Sets (Part 1)
14. Partitioning Sets (Part 2)
15. Problem Solving
16. Adding and Subtracting Tens
17. Addition Using Expanded Notation
18. Renaming Ones in Addition
19. Subtraction Using Expanded Notation
20. Renaming Numbers
21. Regrouping Tens in Subtraction
22. Problem Solving

UNIT III: GEOMETRY
23. Points and Line Segments
24. Rays and Angles
25. Polygons (Geometric Figures)
26. Rectangles and Right Angle
27. Squares and Triangles
28. Circles

UNIT IV: FRACTIONS
29. Halves
30. Thirds
31. Fourths
32. Problem Solving

UNIT V: ADDITION AND SUBTRACTION (with three digit numerals)
33. Expanding a Three-Digit Numeral
34. Adding Expanded Numerals
35. Adding in Column Form
36. Subtracting Expanded Numerals
37. Subtracting in Column Form
38. Problem Solving

UNIT IV: MEASUREMENT
39. Simple Linear Measure
40. Measuring
41. Liquid Measure
42. Using Liquid Measure
43. Time
44. The Minute Hand
45. The Hour Hand
46. Telling Time
47. Weight
48. Reading a Thermometer

UNIT VII: MONEY
49. A Look at Money
50. Using Money
51. Making Change

UNIT VIII: MULTIPLICATION AND DIVISION
52. Equivalent Sets: Joining
53. Relating Addition to Multiplication
54. Multiplication
55. More Multiplication
56. Problem Solving
57. Equivalent Sets: Partitioning
58. Relating Subtraction to Division
59. Relating Division to Multiplication
60. Properties of 1 and 0 in Multiplication and Division
61. Problem Solving
62. Review of Addition
63. Review of Subtraction
64. Using Mathematics

MATH FACTORY

Thirty, 15-minute lessons
Grade 3

BEST COPY AVAILABLE

MATH FACTORY is a series of mathematical experiences that incorporates colorful puppet characters and a fanciful factory into informal mathematical learning situations.

Students viewing MATH FACTORY will meet Cranston and Stubby, the main characters who work at the factory; Dr. Arlo von Winkle, the Math Factory's Director of Research, who is often called upon to use his computer to demonstrate how certain mathematical problems can be solved; Mr. Flibberty, Special Assistant in charge of Confusion, Calamity and Catastrophe, who often provides the problem around which a MATH FACTORY program revolves; and Jibberty Flibberty, Mrs. Flibberty's seven-year-old daughter, who adds her childish exuberance and inquisitiveness to help small children relate to the program situations.

Mr. Wooster, the silent janitor, is seen at the end of almost every program, generally performing some important reinforcement activity for the program. When the Math Factory's machine starts producing — and it can produce anything — situations develop. And — they develop around topics such as sets, geometry, number patterns and place value, problem solving, fractions and money.

Most of the important ideas of a beginning modern mathematics program are incorporated into the series. Through the use of proper follow-up activities (many are suggested in the accompanying teacher's guide), the series should help to create better understanding and better attitudes concerning mathematics.

Pre-selected lessons from MATH FACTORY are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassette. The previewing package also includes a returnable copy of the teacher's guide.

MATH FACTORY was adjudged the winner of a 1974 Ohio State Award. The Ohio State competition (educational broadcasting's "Oscar" judging) is the oldest educational honors program in broadcasting. MATH FACTORY's award citation reads: "This program makes exciting and entertaining use of puppetry to create a very positive learning situation for the intended audience. Great skill is evident in all phases of design and execution. The instructional purpose never becomes lost in the story line: it is the message, always presented in understandable terms. This exemplary program represents a high level of excellence. Those connected with it are to be commended for a meaningful contribution to televised instruction."

v'tape
v'cassette
COLOR

BEST COPY AVAILABLE

Lesson summaries for MATH FACTORY:

MODULE I - Sets

1. INTRODUCING SETS — presents the basic idea of a set as it relates to a numeration system.

2. SET NUMERATION — provides a basic experience in relating number and numeral.

3. JOINING SETS, ADDITION — develops understanding of the physical activity which relates to the abstract idea of addition.

4. SEPARATING SETS — relates the separation of sets to the operation of subtraction.

5. NONEQUIVALENT SETS, INEQUALITIES — develops understanding inequality and equality of numbers and presents the symbols for "equal," "is greater than," and "is less than".

MODULE II - Geometry

6. POINTS AND LINE SEGMENTS — introduces the geometric ideas of point, line, line segment and curve.

7. CURVES — illustrates the difference between closed curves and open curves.

8. ANGLES AND OTHER FIGURES — presents the geometric figures: ray, angle, right angle, square, triangle and rectangle.

9. CIRCLES — introduces the concept of circle, diameter and radius.

10. THE GREAT GAME CONTEST — reviews the geometric concepts presented in the first four lessons of this module and introduces the geoboard as a tool for learning geometry.

MODULE III - Number Patterns

11. ADDITION WITH ZERO AND ONE — demonstrates the patterns that occur when zero and one are added to numbers.

12. BUILDING NUMBER PATTERNS — introduces counting by twos, fives and tens.

13. BEGINNING CONCEPTS IN MULTIPLICATION — presents the addition of equal addends and the joining of equivalent sets as a background for multiplication.

14. PLACE VALUE, FACE VALUE — helps students discover the concept of place value and the meaning of two and three digit numbers.

15. ATTENTION TO TENS — shows the relationship between the basic facts and adding and subtracting tens — especially as it pertains to place value.

MODULE IV- Problem Solving

16. WRITING NUMBER SENTENCES — presents the language and symbolism of addition and subtraction.

17. ADDITION OF TENS AND ONES — introduces two-place addition, in both the expanded form and short form, without having to rename ones as tens.

18. SUBTRACTION OF TENS AND ONES — introduces two-place subtraction problems that do not require regrouping.

19. RENAMING IN ADDITION — introduces addition when regrouping of ones is required.

20. RELATING MULTIPLICATION AND DIVISION — presents multiplication and division as inverse operations.

MODULE V - Fractions

21. WHAT'S HALF? WHAT'S A FOURTH? — introduces the concepts of one-half and one-fourth.

22. PRESENTING ONE-THIRD — introduces the concepts of thirds (one-third, two-thirds, three-thirds and zero-thirds) and their relationship to a whole.

23. FOOLING WITH FRACTIONS — demonstrates that some fractional parts may be equivalent to other fractional parts and that a fractional part of a number in a set or of a whole may be found.

24. FRACTION MAGIC — shows that sets of fractional objects may be joined in the same manner as whole objects and that fractions can be used to express this activity as a number operation.

25. FRACTION ACTION! — reviews the basic ideas associated with the development of fractional number concepts.

MODULE VI - Money

26. WHAT BUYS MORE? — applies simple number sentences to money problems and introduces adding with three addends.

27. SETS OF COINS — teaches the value of a penny, a nickel, a dime and a quarter and shows different sets of coins that have the same value.

28. SOLVING MONEY PROBLEMS — reviews addition and subtraction of two-digit numerals by using problems involving money and illustrates how to make change.

29. MONEY BUSINESS — presents money problems that require the use of two-place subtraction with regrouping of tens and ones.

30. DOLLAR SCHOLAR — introduces the dollar sign and point in writing and solving money problems.

Produced by Mississippi Authority for Educational Television at Jackson

THE METRIC SYSTEM

Fifteen, 20-minute lessons
Intermediate through Adult

BEST COPY AVAILABLE

This lively and colorful series is designed to help motivate viewers to want to know more about the metric system of measurement . . . and to lead these viewers into the development and acceptance of an intuitive and easy feeling for the use of the metric system.

Niles F. Calhoun, mathematics coordinator for the Mississippi Authority for ETV—producers of THE METRIC SYSTEM—notes that "those expecting a teachy, much-stuff-to-memorize, cognitive-only series will be disappointed."

Sprightly, musical segments abound in each lesson. Each of the lessons represents a compressed day of programming emanating from the mythical Metric Broadcasting System. And within each lesson are contained such "mini-programs" as: Metric News . . . A Moment of Music . . . Metric Man . . . Harvey and the Professor . . . Centimeter Street . . . Metric Arts and Crafts.

"We try to relate every episode to everyday, lifelike situations," he said. "We sometimes relate English to metric units, but even in the last five lessons, we establish only simple basic ratios for general purposes. It is best, we feel, to teach metric as much apart from the customary as is possible—but we also feel that simple comparisons will be necessary for some people."

THE METRIC SYSTEM series is designed for grade levels five through eight and the general uninformed adult population. The producers recommend that only the first five lessons be used below the fifth grade . . . and advise that only advanced third and fourth graders will benefit from these first five lessons.

The first 10 programs are recommended for use at the sixth grade level, although all 15 could be used to benefit, the producers say. They recommend that all 15 programs be used at the seventh and eighth grade levels since such students who are already familiar with the English system will be able to make necessary comparisons between the two systems.

NOTE: Anticipated distribution date for the last five lessons of THE METRIC SYSTEM is February 1975.)

Junior Scientist Harvey . . . and the Professor in a scene from a "mini-series" within THE METRIC SYSTEM

Throughout THE METRIC SYSTEM series, the meter, liter and gram are presented as basic units—basic units defined as "naming" units to which prefixes are added. The base units as defined in the System Internationale (S.I.) are referred to in the lessons as standard units. Units which use the prefixes milli, centi and kilo are emphasized throughout the series.

Pre-selected lessons from THE METRIC SYSTEM are available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A sample, returnable copy of the teachers' guide accompanying the series is also part of the previewing package.

v'tape v'cassette COLOR

Lesson summaries for THE METRIC SYSTEM:

1. **INTRODUCING THE METRIC SYSTEM**—presents the meaning of measurement . . . and introduces the metric units: meter, liter and gram.
2. **WHAT IS THE METRIC SYSTEM?**—explains the use of, and the need for, meters, liters and grams . . . and talks about decimal systems and precision in measurement.
3. **METRIC UNITS OF LENGTH**—emphasizes the common units of metric length . . . briefly introduces the dekameter and hectometer . . . and uses the millimeter, centimeter, meter and kilometer in several activities.
4. **METRIC UNITS OF WEIGHT**—presents gram as a basic or "naming" unit of weight while establishing the kilogram as the standard and most commonly used unit. Also presents some basic facts involved in using the Celsius temperature scale.
5. **METRIC UNITS OF VOLUME**—introduces the liter as the basic unit of volume—liquid volume, in particular.
6. **PREFIXES**—features the most common metric prefixes—milli, centi, deci, deka, hecto, kilo—and the basic units—meter, liter and gram.
7. **THE SYSTEM IS BASED ON 10**—emphasizes the prefixes and the fact that decimal systems use 10 and multiples of 10 as their bases.
8. **IT'S ALL BASED ON THE METER**—shows the interrelationship of commonly used metric units . . . and outlines the history of the metric system.
9. **USING THE METRIC SYSTEM EVERY DAY**—emphasizes the fact that the metric system is being used more and more in our daily life . . . and demonstrates the convenience of such use.
10. **WHAT DO WE KNOW ABOUT THE METRIC SYSTEM?**—recaps the ideas presented in the first nine lessons of the series.
11. **COMPARING LENGTHS**—compares common English units of length with the metric units of length that would replace them. Also reinforced is the basic information on length presented in the first 10 lessons of the series.
12. **COMPARING UNITS OF WEIGHT**—emphasizes the fact that the gram is a very small unit of weight or mass (much smaller than an ounce) and that it is the basic "naming" unit of weight in the metric system.
13. **COMPARING UNITS OF VOLUME**—relates the liter to the quart.
14. **SCIENCE AND THE METRIC SYSTEM**—presents the seven base units of the S.I. system in use today—not for real explanation but for familiarization. There is also a special segment on scientific notation.
15. **YOU CAN USE IT NOW**—points out the fact that the metric system can be used right now in everybody's life as they carry on their daily business. Content of past programs of the series is also reviewed.

Produced by the Mississippi Authority for ETV in Jackson

PATHWAYS TO MUSIC

Thirty, 15-minute lessons
Primary

BEST COPY AVAILABLE

This series represents a positive, concept-centered approach to learning through music. Participating children explore, create and develop skills while taking part in enjoyable activities. They learn *about* music while *making* music.

PATHWAYS TO MUSIC follows the developmental pattern of maturing children in four main areas:

* **Aural Sensitivity (the ear)**—The child learns to listen specifically, developing his ability to concentrate, discriminate, identity and *enjoy*.

* **Motor/Rhythmic Skills (large muscle dexterity)**—The child identifies rhythmic values with large bodily movements, then responds to the same rhythms in patterns and songs.

* **Notational Awareness (the eye)**—The child learns to recognize musical symbols **after** the aural experience. He begins to employ staff and notes as a map to guide music reading.

* **Keyboard Facility (smaller muscle dexterity)**—The child becomes familiar with the keyboard by enjoying finger games, rote songs and reading songs, especially written for the series. *(NOTE: The use of the keyboard is just one aspect of a balanced musical structure. This series is designed to take advantage of the visual benefits which the keyboard can provide, yet still have a maximum effectiveness where a keyboard instrument is not available to the class.)*

Doris Harry, TV teacher and author of PATHWAYS TO MUSIC, comments:

"Children learn music through **involvement** as they explore music of many kinds—folk, ethnic, classical and original music created for these programs. They are encouraged to participate in the program activities, learning the songs and games while they are also learning music notation, instruments, and ways to create their own music.

"**Enjoyment** is an essential part of each show—the pleasure of music itself and the pleasure of learning more about it. As they discover some of the basic concepts of music, music becomes more real, interesting and enjoyable."

Study resources include 95 appealing songs—both original and traditional. Singing, musical games and rhythmic activities are a central part of each lesson. Keyboard, melody bells, rhythm instruments—as well as several band and orchestra instruments—are featured.

The accompanying teacher's guide includes a synopsis of the lessons, the concepts introduced and reinforced in each lesson, and "during-the-week" follow-up suggestions.

Support materials—including pads of large staff and keyboard paper, a book of all songs used in the series, heavy duty rhythm chart cards and notation flash cards—are all available through Canyon Press, Inc., of Cincinnati, Ohio.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. The preview package also includes a returnable copy of the teacher's guide accompanying the series.

TV Teacher/Author DORIS HARRY

The lesson titles of PATHWAYS TO MUSIC:

1. My Name, Your Name
2. Round the Grand Staff
3. Rhythms for Movement
4. Making Up Songs
5. Finding the Beat
6. Walking With the Quarter Notes
7. A Mountain Rhythm
8. Imagination
9. Reading Rhythms
10. Tall Tales
11. Rhythms Everywhere
12. Indian Rhythm and Melody
13. Songs from France
14. Games and Riddle Songs
15. Songs from the Farm
16. Follow the Sound
17. Rhythms in Ensemble
18. Songs from Germany
19. Steps and Skips
20. Patterns of Rhythm
21. Echoes and Rounds
22. The Alphabet in Music
23. Songs from Latin America
24. Fiddle Songs and Violin Music
25. Conversations in Music
26. Songs from the Forest
27. Very High and Very Low
28. Songs from Black Americans
29. Songs from Several States
30. Songs for Four Seasons

v'tape
v'cassette
COLOR

Produced by WCET-TV in Cincinnati, Ohio

BEST COPY AVAILABLE

MUSIC OF AMERICA

Fifteen, 20-minute lessons Intermediate

v'tape
v'cassette
film
COLOR

In this exceptional series, distributed by Great Plains National, all forms of music . . . from classical to "cool" jazz . . . from American Indian chants to the Mariachi music of Mexico . . . from religious music to rock 'n roll . . . from the blues to folk songs . . . all are explored and discussed to help children derive greater pleasure from the world of music that surrounds them.

Included in the MUSIC OF AMERICA programs are selections featuring folk singer John Hartford, guitarist Mason Williams and jazz great Duke Ellington. Balladier John Jacob Niles sings in the old folk ballad style; blues artist L. C. (Good Jumping) Robinson performs; Kid Charles and his Preservation Hall Jazz Band play the traditional New Orleans style jazz; folk singer Ed Ellison vocalizes; students from the San Francisco Conservatory perform; and a young jazz group who call themselves "Smoke" provide exciting instrumental improvisations.

The programs of MUSIC OF AMERICA were designed with the idea that the live human being in the classroom is still the teacher . . . and that the image on the television screen—human or otherwise—is a teaching resource, as are textbooks, blackboards, wall maps and the like. Though many specific suggestions for classroom activity are offered, the primary purpose of the outstanding teacher's guide accompanying the series is to give the classroom teacher background material from which he can design his own use of the programs.

Hostess for MUSIC OF AMERICA is Laura Weber, music instructor at the Urban School in San Francisco. She is a graduate of Oberlin Conservatory of Music and has taught at the San Francisco Conservatory of Music and San Francisco State College. She is well-known nationally as teacher/hostess for the "Folk Guitar" television series. Mrs. Weber has written a number of books on instrumental music technique and on musical theory. As a performing artist, she has two phonograph records to her credit.

Sample previews of typical pre-selected programs from MUSIC OF AMERICA are available on 16 mm color film from Great Plains National. A sample copy of the excellent teacher's guide accompanying the series may also be obtained for evaluation.

The MUSIC OF AMERICA programs and their content:

1. **OVERTURE** (an overview of the entire series)—Traditional New Orleans jazz . . . American Indian chant and dance . . . a colonial folk song . . . a Scottish piper . . . a selection of classical music . . . the conductor . . . a Stephen Foster song . . . the banjo . . . John Hartford sings "Gentle On My Mind."
2. **WHAT DOES MUSIC DO?**—Rock and roll . . . some comments on rock and roll . . . the television commercial . . . background music for drama . . . background music in real life . . . patriotic music . . . listening to musical structure . . . a song about a song.
3. **AMERICAN INDIAN MUSIC**—Indian dances (hoop and feather) . . . Indians' use of music in games . . . Indian "Sunrise Song" . . . Indian prayer and North American artifacts . . . Indian flute and whistle . . . the pentatonic scale . . . the Friendship dance . . . trying out Indian dance steps.
4. **MUSIC MIGRATES**—Music of various European immigrants . . . jazz . . . recreation of an early San Francisco concern . . . music from Asia.
5. **MUSIC FROM MEXICO and THE VIOLIN**—Mariachi music at a Mexican festival . . . La Raspa, the "Hat Dance" . . . a Mariachi Mass . . . Cielito Lindo (Beautiful Sky).
6. **APPALACHIAN MUSIC**—Balladier John Jacob Niles sings: "Black, Black, Black Is the Color of My True Love's Hair" . . . "I Wonder As I Wander" . . . "Go Away From My Window" . . . "The Little Mohee" . . . "I Had A Cat" . . . "Frog Went A Courting" . . . "You've Got To Cross That Lonesome Valley."

LAURA WEBER

7. **BLUES AND GOSPEL**—Modern liturgical and non-liturgical outgrowths of the Afro-American folk tradition are heard . . . L. C. (Good Jumping) Robinson sings, plays and talks about the Blues . . . a Gospel church service is led by Rev. Jodie Strawther at the Corinthian Baptist Church of Oakland, California.
8. **JAZZ**—Three kinds of jazz are heard in this program: traditional New Orleans jazz with Kid Charles and his Preservation Hall Jazz Band . . . the middle period of jazz with Duke Ellington . . . and the way-out modern, cool jazz of a young group who call themselves "Smoke."
9. **WORK SONGS—SEA CHANTIES**—Ed Ellison sings: "Blow the Man Down" . . . "Haul on The Bowline" . . . "A Roving" . . . "Drunken Sailor" . . . "Haul Away Joe"; John Jacob Niles sings "John Henry"; "Trio Sonata in E," by J. S. Bach, performed by students at the San Francisco Conservatory.
10. **WORSHIP AND CEREMONY**—Tribal dance, African and American Indian . . . Protestant hymn, "Praise to the Lord," by Joachim Neander . . . Jewish Cantor . . . Greek Orthodox hymn, "Se Imnumen" (We Praise Thee) . . . Protestant Gospel service, three excerpts . . . Roman Catholic Mass by William Byrd . . . Mormon hymn, "Come All Ye Saints" . . . Buddhist chant (Zen) . . . Orthodox chant . . . Mexican Mariachi Mass . . . Latin American Jazz Mass, "Misa Criolla," by Ariel Ramirez.
11. **MUSIC OF THE RIVERS**—"The Boatman' Dance," Ohio . . . "Way Down in Cairo," Mississippi . . . "The Frozen Logger" (use of the rivers by loggers) . . . "Shenandoah," Missouri . . . "Red River Valley," Red (of Texas) . . . "Banks of the Sacramento," Sacramento . . . "Rio Grande," Rio Grande.
12. **AMERICAN COMPOSERS**—Maron Williams plays "Classical Gas" and comments upon sources . . . "My Days Have Been So Wondrous Free," Francis Hopkinson . . . "Chester," William Billings (with illustrations from the American Revolution) . . . "Some Folks Do," Stephen Collins Foster . . . Aaron Copland comments upon evolution of composition in America . . . Theme from Copland's "Appalachian Spring" . . . "Triptich for Orchestra," Tim Imlay . . . Aaron Copland comments upon modern harmony . . . Duke Ellington comments upon jazz . . . electronic music . . . "I Sure Do Miss That Good Old Electric Washing Machine," John Hartford.
13. **DANCE**—modern dance . . . ballet (Prokofieff) . . . training for dance.
14. **THE JOY OF SINGING**—"I Know Where I'm Going" . . . Barbershop harmony (The San Andreas Faults) . . . a singing lesson . . . the scales . . . the operatic voice . . . group singing for fun.
15. **OPERA**—Children who participate in the production of opera talk about their experiences in: Aida (Verdi) . . . Tosca (Puccini) . . . The Young Lord (Henze) . . . Don Quixote de la Mancha (Massenet).

The programs of MUSIC OF AMERICA may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without TV rights) $160
RENTAL (one-week period, without TV rights) ..... $ 15

Please contact Great Plains National for quotations on television use of the programs.

Produced by KQED-TV in San Francisco . . . in cooperation with the schools of the San Francisco Region

MASTERS OF OUR MUSICAL HERITAGE

Eight, 30-minute lessons
Upper Elementary or Secondary

v'tape
v'cassette
COLOR

MASTERS OF OUR MUSICAL HERITAGE is a series of eight television lessons designed to develop an appreciation of music in the upper elementary and secondary grade levels.

The main objectives are to:

1. Help the student achieve a heightened rapport with selected composers and their music.
2. Augment the classroom resources available to the teacher.
3. Suggest a variety of supporting activities which a teacher can use to reinforce student learning.

Each lesson includes a dramatic episode from the composer's life . . . instruction on an example of his musical contribution . . . and a choreographic emphasis of its rhythmic pattern.

Although the eight lessons constitute the series, each of the lessons is completely independent, so their chronological presentation is not necessary. The lessons are available from Great Plains on either monochrome or color video tape.

National consultants for the project include Dr. Howard Hanson, director emeritus of the Eastman School of Music; Dr. Frederick Fennel, conductor of the Miami University Symphony Orchestra, Miami, Florida, and former associate conductor of the Minneapolis Symphony; and Dr. Thor Johnson, conductor of the Nashville (Tenn.) Symphony Orchestra, and former vice-president of the National Arts Academy, Interlochen, Michigan.

The series also involves participation by members of the Guthrie Theater, the Minneapolis Symphony, and the Contemporary Dance Playhouse of Minneapolis. Arnold Walker is the TV host.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

OPTIONAL TEACHER-CLASSROOM PREVIEW PROGRAM

Available with this series is an excellent variety of multi-sensory materials, including: musical scores, bulletin board materials, Viewmaster slides, a simplified teaching machine, audio tapes and others. This program suggests and demonstrates the use of these materials. For details concerning their purchase, write: Dr. Victor Kerns, Program Consultant, Telstar Productions, Inc., 366 North Prior Avenue, St. Paul, Minnesota 55104.

LESSON OUTLINE:

1. **THE GERMAN GIANT—The Johann Sebastian Bach Story: The major musical selection in this lesson is Bach's "C Minor Fugue" from Book 1 of** the Well-Tempered Clavier. **It is interpreted twice by modern dance presentations. The dramatic section demonstrates how the characteristics of hard work, persistence, and the will to succeed were developed early in Bach's life.**

2. **FROM TRIUMPH TO TRAGEDY—The Wolfgang Amadeus Mozart Story: To show the timelessness of his music, Mozart's** Sonata #14 in D Major **is danced in futuristic dress in an extra-terrestial setting by a young man and young lady. The dramatic section depicts scenes from Mozart's childhood, showing his early triumphs as a child prodigy and introduces the viewer to the glories of the composer's childhood. The narrator-host poses some puzzling questions concerning the reasons for Mozart's inability to find financial security even though he was undoubtedly the most renowned musician of his time.**

3. **TWO HEARTS—The Ludwig van Beethoven Story: In the dramatic section of the lesson, Beethoven, Prince Lichnowsky, Ferdinand Ries and Johann Schuller discuss Beethoven's new** Third Symphony **and his reference to his hero, Napoleon. During this section, excerpts from three of Beethoven's compositions are performed, including: the Prometheus Theme" from** Symphony #3 **("Eroica") . . . the** Piano Sonata in F Minor **(Appassionata") . . .the** Serenade in D Major **for Flute, Violin and Viola.**

4. **THE PRINCE OF THE PIANO—The Frederic Chopin Story: During the dramatic section, Franz Liszt, George Sand, Heinrich Heine and Eugene Delacroix are featured and four of Chopin's compositions are played. These are: "Revolutionary Etude" . . . the Military** Polonaise in A Major **. . .** Nocturne No. 2 **(Opus 27) . . .** Mazurka in B-Flat **(Opus 7, No. 1).**

5. **PRIDE OF NORWAY—The Edward Grieg Story: A gay celebration in honor of Grieg's twenty-fifth wedding anniversary is the occasion for a recapitulation of his career and the whimsical recitation of the Peer Gynt tale. During the telling of the story, "Solveig's Song" is sung and dances are performed to "In the Hall of the Mountain King" and "Anitra's Dance." Also in this section are new lyrics to Grieg's "Ich Liebe Dich" sung by the townspeople and a Norwegian folk song, "Pal Pa Haugen," to which some of the youngsters dance.**

6. **SORCERER OF SOUNDS—The Claude Debussy Story: Three pieces by Debussy are performed including: "Pagodas" . . . "Violes" . . . "Reflections in the Water". In the dramatic section, Debussy plays a prelude from Bach's** Well-Tempered Clavier **using his own style of music interpretation. Also included is a choreographic interpretation of Debussy's** Sonata for Flute, Harp, and Viola **which illustrates the affinity of French painting and music.**

7. **COMPOSER WITH A CAUSE—The Howard Hanson Story: The major portion of this telecast is in the form of a monologue featuring musical selections. Hanson discusses his boyhood, his family, his early musical experiences, the courtship of his wife, and three of his compositions. The compositions are an early unnamed piece, "Serenade for Flute, Harp, and Strings," and "Song of Democracy."**

8. **THE FOURTH "B"—The Bela Bartok Story: Before and after the dramatic section about Bartok's leaving Hungary, the narrator discusses Bartok's use of the phonograph in recording Hungarian folksongs, the influence of this activity upon the composer's musical thinking, and the elements which make up the character of his music (folk song flavor, uneven rhythm, biting harmony and small range tunes.)**

Produced for the Lakeville (Minn.) Public Schools . . . by KTCA-TV in St. Paul, Minnesota

PEOPLE PUZZLE

Six, 20-minute lessons for Grade 4
Six, 30-minute programs for Parents

BEST COPY AVAILABLE

The message in PEOPLE PUZZLE is that one doesn't have to be like everyone else to be happy. People are different; that's what makes them individuals capable of using and enjoying their talents while serving others.

The series is envisioned as a preventive program relating to mental health. Its main emphasis is on fostering student self-understanding. Six companion lessons have also been produced for evening viewing by parents.

PEOPLE PUZZLE figured in the presentation of a 1972 George Foster Peabody Award to the producer of the series—WHRO-TV in Norfolk-Hampton, Virginia. The prestigious awards are made annually for distinguished public service by the radio-television industry.

The Peabody Award cites WHRO-TV "for embracing, in overall school television programming, program series basic to essential subjects as well as those directed to such contemporary concerns as pupil self-understanding and consumer economics. The examination of the outstanding quality of the WHRO-TV program schedule indicates the careful attention which the staff of this outstanding station gives to its mandate to provide children and adults in the Tidewater area with uncompromising excellence."

WHRO-TV was the only television station in the nation to win the award for in-school programming.

In addition, PEOPLE PUZZLE was commended by the National Association for Mental Health and WHRO-TV received the Organization of the Year Award from the Virginia Association for Mental Health.

BEST COPY AVAILABLE

v'tape
v'cassette
COLOR

Lesson 1 in the series, **"The Ways I Am Me,"** is designed to help the child conceptualize the nature of basic differences in individuals—in the perception of the world and in the area of tastes and preferences. It notes that it's all right to be different.

Lesson 2, "My Actions Tell On Me," illustrates the possibility of different kinds of behavior and responses to show that people act in different ways, depending on their basic natures. It is hoped that this lesson will facilitate discussion of when and in what direction individual behavior or preferences might be modified if they come in conflict with group behavior or preferences.

The objective of **Lesson 3, "Feelings,"** is to enable the child to identify and label a wider variety of feelings with which he/she responds to specific images or situations. It focuses on one of the more unpleasant emotions—loneliness—and is designed to help the child understand why people feel lonely and what they can do about it.

Lesson 4, "I Want To Be Wanted," examines feelings of rejection and illustrates that these feelings are a normal part of growing and living with other people.

Lesson 5, "Anger," focuses on anger—an emotion with which everyone has to contend. Aim of this lesson is to help the child begin to examine things that make his/her behavior resemble that of people close to him/her.

Lesson 6, "Copy Cats," illustrates that much of our behavior is learned—both from family and from outside association. The lesson seeks to increase the child's perception of how his/her own behavior resembles that of people close to him/her.

Each of the six, 30-minute parent lessons corresponds to the student lesson and incorporates its content. Discussion by a group of family life professionals follows.

Here's some comments from PEOPLE PUZZLE viewers:

FROM A TEACHER—". . . I feel that these programs have been quite beneficial to my students. They eagerly looked forward to the telecast. I think many of them were relieved to see that others their age had problems and feelings similar to their own. I sincerely hope more of this type of program will be available."

FROM A STUDENT—". . . I liked the show on "Feelings". It helped me by not getting mad at my brothers any more . . . I think that everypody should watch PEOPLE PUZZLE. I wish that we could watch it every day."

FROM A PARENT—". . . This show was watched and enjoyed by all members of our family . . . The information it gave and the family discussions following each show were truly inspirational . . ."

A pre-selected lesson from PEOPLE PUZZLE is available for no-cost, no-obligation previewing from Great Plains National on quadruplex video tape, ¾-U video cassette or black and white kinescope. The preview package includes a returnable copy of the teacher's guide.

Produced by Hampton Roads Educational Television Association, Inc.
at WHRO-TV in Norfolk, Virginia

LET'S GO SCIENCING

Thirty-three, 15-minute lessons
Kindergarten

LET'S GO SCIENCING is divided into three study areas; matter, energy and life. It is in these regions that children can explore the material universe, and at the same time seek orderly explanations of the objects and events therein. Moreover, through a variety of activities, small children can test these explanations of objects and events, and make every lesson an experience in search of meaning.

It is intended that children will be active rather than passive viewers of these telecasts, for in the telecasts many more questions are asked than are answered. Children can participate by answering the questions asked during the telecast either aloud or to themselves. Many telecasts end with a question designated to stimulate the children to become involved in investigative activities.

The ten lessons which deal with matter revolve around the properties or characteristics common to all matter. Through sensory perception children explore similarities and differences among samples of matter. These similarities and differences provide a basis for the grouping and classification of matter.

The seven lessons on energy allow children to investigate the forces that initiate, retard or change the direction of motion. The force of gravity and magnetic force, which cannot be seen but only experienced in terms of its effects, are integral parts of this unit.

The remaining sixteen lessons are devoted to the area of life. Both animal and plant materials are used extensively to enable children to become aware of both differences in structure and similarities in the life activities of living things. Another aspect of this unit is the emphasis on the differences among those things that are alive and those which are not alive.

Each telecast is only a part of the children's total science experience. The classroom experiences are the most important. With this in mind, a teacher's manual accompanies the course to give ideas of the content and objectives of each telecast, plus some suggested activities. The activities are not meant to restrict the classroom teacher, but to serve as a point of reference. These activities have proven helpful to some teachers; but each teacher probably has many more which also are successful.

Mr. Donald Lang, instructor for LET'S GO SCIENCING, received a B.S. in Education and M.Ed. from Wayne State University. A veteran of television teaching with the Department of Educational Broadcasting, Mr. Lang has several years of experience in science education.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
B&W

LET'S GO SCIENCING program titles and synopses:

UNIT I: MATTER

1. **Our Senses**—Our five senses enable us to perceive the world around us.
2. **Shapes**—An object may be recognized or identified by its shape.
3. **Textures**—The senses of sight and touch can be used to describe the various textures of materials.
4. **Colors**—Color is a characteristic of matter which can be detected by the sense of sight in the presence of light.
5. **Odors**—Many kinds of matter have distinctive odors by which they can be identified.
6. **Tastes**—Many kinds of matter can be identified by a characteristic taste.
7. **Sounds**—Different kinds of objects make different kinds of sounds.
8. **Weight**—Weight is a characteristic of all matter.
9. **Size and Weight**—Objects having the same size do not necessarily have the same weight.
10. **Matter**—Materials have various properties. We use our senses to determine these properties.

UNIT II: ENERGY

11. **Starting**—A push or a pull is needed to make objects move.
12. **Stopping**—A force is required to stop the motion of an object or to change the direction of a moving object.
13. **Gravity**—Gravity is a force of attraction that pulls objects toward the center of the earth.
14. **Gravity and Friction**—While gravity is a force which may make objects move faster, friction is a force which may cause moving objects to slow down.
15. **Lift**—Lift involves a force acting in a direction opposite to the pull of gravity.
16. **Levers**—One function of a lever is to change the direction of a force.
17. **Magnets**—Magnets exert pulling and pushing forces.

UNIT III: LIFE

18. **Animals**—Animals, as living things, are characterized by life activities.
19. **Fish**—Fish live in the water and breathe by means of gills. Most fish are covered with scales and hatch from eggs laid by the adult female.
20. **Mollusks**—Mollusks can live on land or in the water. They move on one foot and hatch from eggs. Most mollusks have hard shells.
21. **Amphibians**—Amphibians lay their eggs in the water and the young do not resemble the adult amphibians.
22. **Reptiles**—Reptiles usually have scaly skin and lay eggs with shells.
23. **Mammals**—Mammals have fur or hair and eat plant material, meat or both. Young mammals are fed milk from their mother's body.
24. **Birds**—Birds have a characteristic shape which distinguishes them from other animals.
25. **Insects**—There are many kinds of insects. Insects have six legs and lay eggs.
26. **Grouping Animals** — Man classifies animals according to likenesses and differences that exist among them.
27. **Plants**—Plants, as living things, are characterized by life activities.
28. **Seeds**—Most green plants reproduce by means of seeds.
29. **Seed Plants**—Seed plants have the same component parts and similar life activities, but may differ in many ways.
30. **Trees**—Trees are large green plants which produce seeds.
31. **Water Plants**—Plants that live in the water have similar life activities to those plants which live on land.
32. **Living Together**—Plants and animals share common environments which provide the things they need to carry on their life activities.
33. **Children**—Children have similar life activities to all other living things.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

BEST COPY AVAILABLE

JUST WONDERING

Thirty-one, 15-minute lessons
Grade 1

v'tape
v'cassette
B&W

Using the inquiry approach in presentation, the teaching in this primary science series is directed toward the development of skills in forming concepts, making inferences and generalizations, interpretating data and communicating ideas. The very nature of the inquiry approach requires the student to have extensive and direct contact with materials and phenomena . . . and throughout the telecasts JUST WONDERING gives the student viewer ample opportunity to manipulate certain materials and make responses.

This important aspect of the series—that many of the lessons are designed to be open-end, where questions may be posed and not answered, or an experiment performed and the conclusion not stated—gives the classroom teacher abundant occasion to continue the development of ideas through discussions and activities. This should provide students with an opportunity to discover, interpret and conclude for themselves.

Though primarily conceived for first grade students, JUST WONDERING can also be of benefit to second and third graders when proper use is made of suggested post-telecast activities. These, outlined for varying degrees of sophistication, are included in the teacher's guide accompanying the course.

The guide also contains a helpful outline of the levels of understanding as defined through descriptions of performance. This will provide the teacher with a means of evaluating the progress and abilities of her class members and thus assist her in setting a teaching pace.

In the scientific subject matter area, the series is concerned primarily with the concepts of material objects, states of matter (solid, liquid, gas) and relationships between objects (similarities and variations, interactions, change and simple systems).

Most of the experiments are designed so that the student is actively participating, not passively observing the phenomena. As the students begin to grasp the fundamental concepts, they will discover that these concepts may be applied to phenomena other than those associated with the science class. The teacher's guide suggests simple inexpensive materials which may be used by the class in conjunction with each of the telelessons.

The telecourse is not designed to be the total science lesson but to serve only as a source from which processes may lead to development or discovery of the concepts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER MARTHA C. HARRIS

The lesson numbers and titles in JUST WONDERING:

1. Contours and Colors
2. Shape Relationships and the Third Dimension
3. Telling by Touch
4. Classification
5. Living Objects
6. Variation in Living Objects
7. Plants as Living Objects
8. Experimenting With Liquids
9. Experimenting With Solids
10. Gases as Objects
11. Relationships Among Solids, Liquids, Gases
12. A Study of Variation—Making a Histogram
13. Standard Units and Linear Measurement
14. Surface and Volume Measurement
15. Comparison of Weights—Measurement of Mass
16. Communicating Information
17. Selecting Related Objects
18. Introduction to Systems
19. Systems in Experiments
20. Observing Changes
21. Interaction in Experiments
22. More Interactions
23. Interactions and You
24. Special Interactions—Magnets
25. Special Interaction II
26. Measuring Change
27. Thermal Interactions
28. Systems and Sub-Systems
29. Systems and Sub-Systems in Experiments
30. Plant and Animal Interaction
31. The Black Box

Produced by the Eugene (Ore.) Public Schools at the University of Oregon

v'tape
v'cassette
B&W

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JUST CURIOUS

Thirty, 15-minute lessons
Grade 2

TV TEACHER MARTHA C. HARRIS

"Scientists tell us that the volume of accumulated facts is more than doubling every ten years. It has become apparent that any fact-oriented science curriculum trying to keep pace with such momentum is likely to lag and fall behind. Consequently, a curriculum with a more realistic approach is needed. . . ."

So states Television Teacher Martha C. Harris in an introduction to the teacher's guide accompanying this telecourse. JUST CURIOUS is a follow-up telecourse to—JUST WONDERING (also distributed by Great Plains National), a Grade One series taught by Mrs. Harris.

Mrs. Harris goes on to note that JUST CURIOUS was developed with this "more realistic approach" in mind. The telecourse employs the inquiry approach. Its production was based primarily on pilot studies and publications from three groups using this process method—The Science Curriculum Improvement Study, the American Association for the Advancement of Science, and the Minnesota School Mathematic and Science Teaching Project.

The inquiry approach to science teaching is directed toward the development of skills in forming concepts, making inferences and generalizations, interpreting data, and communicating ideas. The nature of the inquiry approach requires the student to have extensive and direct contact with materials and phenomena.

One important aspect of JUST CURIOUS, says Mrs. Harris, is that some of the lessons are designed to be open-ended—that is: questions are posed and not answered . . . or an experiment performed and the conclusions not stated. Such situations should provide students with opportunities to discover, interpret and conclude for themselves, she says.

JUST CURIOUS is concerned primarily with enlargement and elaboration of concepts developed at the first grade level (JUST WONDERING) and with the introduction of: refined techniques of measurement using the metric system, and the concepts of symmetry, relative position, motion, time duration and energy.

As students begin to grasp the fundamental concepts, Mrs. Harris notes, they will discover that these concepts may be applied to phenomena other than those associated with the science class.

A teacher's guide accompanying the telecourse, in addition to fully outlining the series' programs, contains helpful suggestions for pre- and post-telecast activities . . . along with listings of simple inexpensive materials which may be used in classroom activities. The teacher's guide also contains short evaluation checklists at the end of each lesson. Here the classroom teacher can make a quick survey of student progress.

JUST CURIOUS is not designed to constitute the total science lesson but only to initiate the thinking and processes that may lead the viewing students to the development and discovery of concepts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

The lesson numbers and titles of JUST CURIOUS:

1. Properties
2. Sets of Objects
3. Symmetry
4. Looking at Systems of Objects: I
5. Looking at Systems of Objects: II
6. Looking at Systems
7. Looking at a Larger System
8. Experiments with Living Systems
9. Measuring Objects: Linear Measurements
10. Measuring Objects: Volume Measurements
11. Measuring Objects: Surface Area Measurement
12. Measuring Objects: Weight
13. Mixtures and Solutions: I
14. Mixtures and Solutions: II
15. Meet Mr. O
16. Locating Points Along a Line
17. Locating Points, Using Intersecting Lines
18. Scale Models
19. Reference Frame
20. Observing Relative Motion
21. Measuring Relative Motion
22. A Happening
23. Timing Events
24. Thermal Interactions
25. Thermal Equilibrium
26. More Thermal Interaction
27. Work, Energy and Friction
28. Interaction, Work and Machines
29. Investigating Living Systems through Field Trips
30. Investigation from a Field Trip

Produced by the Eugene (Ore.) Public Schools at the University of Oregon

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JUST INQUISITIVE

Thirty, 15-minute lessons
Grade 3

v'tape
v'cassette
B&W

The most important goals for JUST INQUISITIVE are those that pertain to attitude development in students. These include: an awareness that ideas are tentative and subject to change . . . a preference for data that have well-documented evidence . . . or a preference for solving non-science related problems using techniques basic to scientific problem solving.

In order to develop these or similar attitudes, JUST INQUISITIVE uses the inquiry approach to science teaching which is directed toward the development of skills in forming concepts, making inferences and generalizations, and interpreting data and communication ideas. The nature of an inquiry approach requires the student to have extensive and direct contact with materials and phenomena. Throughout this telecast there will be opportunities for the viewer to manipulate certain materials and to make responses.

One important aspect of this series is that some of the lessons are designed to be open-ended; that is, questions may be posed and not answered, or an experiment performed and the conclusions not stated. The classroom teacher may then extend and continue to develop the ideas through discussions and activities such as those suggested at the end of each lesson. This should provide students an opportunity to discover, interpret and conclude for themselves.

This telecourse is the third in a series and was preceded by JUST WONDERING and JUST CURIOUS. The two previous series had been concerned with the concepts of: objects, interactions, systems, and subsystems, as well as relative motion and position.

However, the most important theme throughout the entire sequence of the three series is the idea that **science is a process** and not a body of knowledge. In JUST INQUISITIVE, the focus is shifted to concentration on the processes involved with scientific "control experiments."

Most of the experiments will be designed so the student is actively participating, not passively observing the phenomena. It is the intention that, as the students begin to grasp the fundamental concepts, they will discover these concepts may be applied to phenomena other than those associated with the science class.

The telecast is not designed to be the total science lesson, but only to initiate the thinking and the processes that may lead to development or discovery of the concepts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by the Eugene (Ore.) Public Schools
at the University of Oregon

MARTHA C. HARRIS

LESSON TITLES:

1. PROPERTIES AND CONDITIONS
2. CONDITIONS VERSUS PROPERTIES
3. CONDITIONS RELATING TO THE PHYSICAL STATE OF MATTER
4. SOLIDS
5. TESTING AND OBSERVING LIQUIDS
6. ORDERING BY VOLUME AND CAPACITY
7. LINEAR MEASUREMENT
8. OBSERVATION AND INFERENCES
9. CONTROLS AND VARIABLES IN EXPERIMENTAL SYSTEMS
10. MEASURING SURFACE AREA
11. SCALE MODELS AND REPRESENTATION
12. MAKING MODELS TO EXPLAIN IDEAS
13. MEASURING AND GRAPHING TEMPERATURE AND TIME
14. INFERRING AND GENERALIZING FROM GRAPHS
15. TIME-ORDERED SEQUENCES
16. MEASURING AND COMPARING WEIGHTS
17. DETERMINING AND GRAPHING RATE OF CHANGE
18. CHANGE OF POSITION
19. STATING A HYPOTHESIS
20. DESIGNING AN EXPERIMENT TO TEST AN IDEA
21. EXTENDING GRAPHS TO DETERMINE TRENDS AND RANGES
22. PREDICTING OUTCOME OF EXPERIMENTS
23. EXPERIMENTING WITH AQUARIA
24. RELIABILITY OF INFERENCES BASED ON NUMBER OF OBSERVATIONS
25. EXPERIMENTS WITH SEEDLINGS
26. DETERMINING THE LIMITS OF VALIDITY FOR INFERENCES
27. MAKING AND USING A LIGHT EXPOSURE SCALE
28. LIGHT EXPERIMENTS
29. WHAT ARE YOUR CHANCES?
30. HOW DO WE FEEL ABOUT SCIENCE?

TELL ME WHAT YOU SEE

Twelve, 15-minute lessons
Grade 1

This series is best described by television teacher Robert Crumpler as he talks to the classroom teacher in the foreword to the teacher's guide for TELL ME WHAT YOU SEE:

"This series of programs is the result of an apparent need for a unit of study dealing with the behavior and characteristics of animals. It does not profess to be hard science. It is, though, a serious effort to cause first grade youngsters to use and sharpen skills they already have; that is to say, the abilities to observe, to make comparisons, and to draw conclusions.

"I like to call the teaching in these lessons, the gradual infusion into youngster's minds of concepts and information in the most informal sense. And while these lessons seem to be very casual, they are rigidly structured and certain threads of theory are woven through the entire series.

"I cannot stress enough, the idea that the child should take away from these lessons only as much as he can or is inclined to . . . because, to a large extent, his attitudes toward the learning of science for many years may well be influenced by the feelings he bears toward that discipline after the completion of this unit of study."

Pre-selected lessons from TELL ME WHAT YOU SEE are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.

Lesson summaries for TELL ME WHAT YOU SEE:

1. ALL KINDS OF ANIMALS — Examination of seven animals — rabbit, starfish, baby chick, fish, sea anemone, iguana and snake — for differences and similarities.

2. CORAL LIFE — Animals studied include crayfish, sea anemone, horseshoe crab, starfish, sea urchin and fairy shrimp.

3. SEA LIFE THAT DOESN'T CRAWL — Peculiar and adaptive qualities of starfish, sea anemone, sea urchin, hermit crab, shark, lung fish, grouper and scavenger are observed. A large goldfish is carefully studied.

4. ANIMALS WITH MOBILE HOMES — A look at different kinds of turtles.

5. ARE LEGS REALLY NECESSARY? — The following reptiles are examined: iguana, cayman (a relative of the alligator) and a boa constrictor.

6. WHAT CAN BIRDS DO? — A baby chick and a duckling are studied to show how birds are uniquely suited for their needs.

7. DO ALL BIRDS FLY? — Specific adaptations within the bird family are explained through examinations of a baby chick, a pidgeon skeleton, chicken bones, an owl, a penguin and an ostrich.

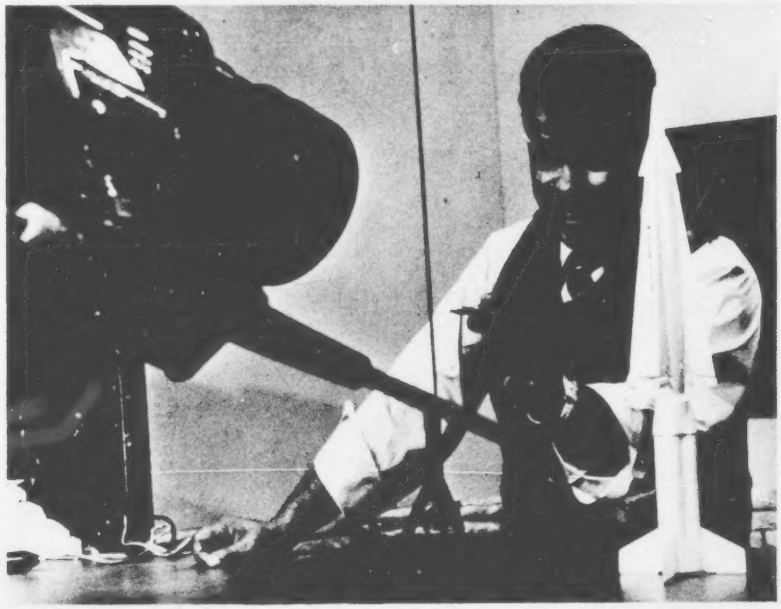
8. THE CATS — A mother cat and her kittens are examined to show the adaptive characteristics of cats . . . and the inheritance factor. Films of lions and tigers are also shown.

9. OTHER CLAWED ANIMALS — How other animals — oppossums, raccoons and skunks —are adapted for living in a wild state.

10. TAME OR WILD? — The relationships between man and animals are studied: dogs and cats (affectionate pets), rabbit and parakeets (pets that must be kept confined) and mice (who have developed a dependance on man).

11. PRIMATES — A careful examination of a Capuchin monkey . . . and a comparison of the skeletons of monkey and man.

12. LOOKING BACK — A review of the concepts developed in the series. In brief: life began in the sea and the first animals were very simple ones (starfish) . . . moving up the complexity scale we find an animal that can move quickly and has a backbone (fish) . . . more complexity yet and cold-blooded (reptiles) . . . an animal with feathers that is warm-blooded and has the ability to fly (birds) . . . the concept of warm-bloodedness is reinforced (cat) . . . and, finally, man, who alone has the ability to reason and to stand erect.



TV TEACHER ROBERT CRUMPLER

v'tape v'cassette COLOR

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Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV

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SEARCH FOR SCIENCE

v'tape
v'cassette
COLOR

Thirty-two, 15-minute lessons
Grade 4

This series takes the curious and absorbent minds of intermediate grade level students on a fascinating trip through eight major areas of scientific experience.

Television teacher Robert Crumpler investigates: living things, space, the microscopic world, life in the ocean, electricity, air and weather, flight and plants.

SEARCH FOR SCIENCE is keyed for the fourth grade curriculum but can easily be modified for use by any of the intermediate grades.

Mr. Crumpler notes that the series and the accompanying teacher's guide introduce a three-phase process into each lesson: possible teacher preparation, the television lesson itself, and possible post-television activities.

"The classroom teacher is the pivot on which the entire process turns," says teacher Crumpler. "Let us view the lesson, therefore, as an introduction which will put the children in a receptive frame of mind . . . the lesson itself to develop conceptual relationships . . . and the follow-up to reinforce the relationship and involve problem-doing.

"Suggested post activities (in the guide) are just that," notes Crumpler "—only suggestions. Classroom teachers frequently have their own and better ideas," Crumpler says, "especially since they know the life styles and backgrounds of the children they teach."

Each of the lessons begins with a situation familiar to intermediate grade level students. The presentation then proceeds in orderly development to the unfamiliar. Moreover, each lesson involves one or all of the scientific methods dscribed in Lesson One of the series.

These major areas of scientific method include: observation, experimentation, and organized recording of facts—facts growing out of the results of observation and experimentation.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

The lessons and purposes of SEARCH FOR SCIENCE

1. SCIENTIFIC METHOD—to demonstrate that the greater the degree of organization in scientific work, the better or more tangible the results.

UNIT I—Living Things

2. THE FOOD WEB AND HOW ANIMALS FIT INTO IT—to show how representative animals of the biosphere fit into the complicated food web of the biosphere.

3. FISH AND WATER IN THE BIOSPHERE—to show that the bodies of water of the world are a distinct and vital part of the biosphere.

4. THE FISH AND ITS SURVIVAL—to show the fish as an organism which is supremely adapted to its environment and how man can thwart that adaptation.

5. THE BIRD—ADAPTATION—to establish that every living organism must have a specific amount of space in which to live and a specific amount of food in order to survive.

6. THE BIRD—HOW WE CHANGE THE NUMBERS—to establish that our unwitting attack on birds is not limited to robbing them of space and food.

UNIT II—Space

7. THE EARTH AND THE MOON—to reveal the physical properties of the moon and to explore the moon's relationship to earth.

8. THE SOLAR SYSTEM—to give children some knowledge of the solar system and those physical forces which permit it to exist.

9. HOW WE GET INTO SPACE—to show in a very elemental way the problems which attend the movement of a rocket from the earth's surface and into space.

10. SPACE EXPLORATION—to explain and illustrate the fundamental laws of inertia.

TV TEACHER ROBERT CRUMPLER

UNIT III—The Micro-World

11. THE MICROSCOPE—to demonstrate how a microscope is constructed and how it is used.

UNIT IV—Life in the Ocean

12. THE OCEAN—ANIMALS OF A DIFFERENT KIND—to give children a close look at the unusual animals which live in the tidepools and to show their unique adaptive qualities.

13. THE OCEAN—ANIMAL RELATIONSHIPS—to show that unique relationships occur among and between the simplest animals.

14. THE OCEAN—ALWAYS THE WEAK AND THE STRONG—to establish the relationship between symbiosis and predation.

UNIT V—Electricity

15. MECHANICAL ELECTRICITY—to survey two ways of creating electricity and to discover the things which make electricity by mechanical means possible.

16. CHEMICAL ELECTRICITY—to create an understanding of electricity created through chemical reactions. To show what substances are necessary in order to produce those reactions.

17. CONDUCTORS AND NON-CONDUCTORS—to establish the specific uses of a wide range of materials as conductors, insulators and resistors in the use of electricity.

18. SERIES AND PARALLEL CIRCUITS—to explain the differences between series and parallel circuits, and the values of each.

19. MAGNETISM: PART 1—to provide an explanation of the nature of magnetism.

20. MAGNETISM: PART 2—to show how our knowledge of magnets has allowed us to produce an electric motor.

UNIT VI—Air and Weather

21. PROPERTIES OF AIR—to show that though air is a colorless fluid, it exerts force and has weight.

22. AIR IN MOTION—to show that local winds are caused by changes in temperature.

23. AIR: HOT AND COLD—to show how global winds are created and to discuss the instruments we use to measure them.

24. WEATHER—THE WATER CYCLE—to show that through the same volumes of various elements, the same cyclical processes occur over and over with regard to vaporization and condensation.

UNIT VII—Flight

25. BALANCED FLIGHT: PART 1—to explain the Bernoulli Principle by showing the ways in which molecules of air exert force that effects the motion of an object.

26. BALANCED FLIGHT: PART 2—to discuss the relation of lift to the other three factors of balanced flight—thrust, drag and gravity.

27. JET ENGINES—to reveal the jet engine as one source of thrust for airplanes and to explain how it works.

UNIT VIII—Plants

28. and 29. PHOTOSYNTHESIS—to show that the green plant is the only organism on earth which produces its own food and how it does so. (NOTE: These two programs must be viewed as an entity. Lesson 29 is a "how-to" experience which allows the children to set up experiments and process them for the following week.)

30. RESPIRATION AND TRANSPIRATION—to show that respiration is vital to the green plant's existence.

31. TROPISM: PART 1—to explain tropism as a vital process of plant life.

32. TROPISM: Part 2—to give children an understanding of growth hormones and how they affect plant growth.

Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV

THE SCIENCE ROOM

Thirty-two, 20-minute lessons
Grades 5 or 6

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This course serves as a vehicle to bring into the child's experience those things which are not likely to be found in the ordinary classroom situation—demonstrations of atomic energy, a demonstration of the versatile laser light, and lectures by guest weather forecasters.

Content of the series is based on traditional fifth and sixth grade science curricula, covering topics in the living sciences, physics, chemistry and earth science. Although the programs are grouped into units of a similar topical content each lesson can stand alone. Thus, the sequence of the lessons may be altered to more closely correlate with the local curriculum.

Teacher Robert Crumpler has outlined three major objectives of the course:

—To introduce to the young mind science as a discipline, to define that discipline, generate a respect for it and to encourage its continued use;

—To arouse the spirit of inquiry through discovery and to encourage the child to use his discovery as the basis for further inquiry until it becomes a habit; and

—To stimulate an interest in science, showing that it is an exciting, absorbing field of study.

Mr. Crumpler has classroom teaching experience as well as having had supervisory responsibilities in science instruction and in curriculum development for the Cleveland, Ohio, Public Schools. He holds a Master's Degree from Western Reserve University in Cleveland.

A comprehensive teacher's guide offers ample suggestions for introductory activities and vocabulary as well as follow-up experiences.

TV TEACHER ROBERT CRUMPLER

Lesson topics of THE SCIENCE ROOM:

1. The Earth: Its Beginning and Basic Parts
2. The Earth: Fossils
3. The Earth: Geological Time Scale
4. Heat as a Form of Energy
5. Heat: Atoms and Molecules
6. Heat: Capacity
7. Heat: Expansion and Contraction
8. Heat: Conduction—Convection
9. The Steam Engine and Turbine
10. The Internal Combustion Engine
11. Airplane Engines—Jets
12. Diving Devices
13. Minerals in the Sea
14. Vertebrates and Invertebrates in the Sea
15. The Ocean: Microscopic Plants and Animals
16. What is Sound?
17. Sound and Communications
18. Television
19. Atoms and Their Fundamental Particles
20. The Element: Atomic Number and Weight—Isotopes
21. The Atom and Static Electricity
22. The Atom and Current Electricity
23. The Telescope
24. The Solar System
25. The Sun and Other Stars
26. The Moon
27. Plants: Reproduction-Pollination
28. Plants as Food Makers—Photosynthesis
29. Plant Growth—Hormones
30. Reproduction—Other Means
31. Microscopic Plants
32. The Cell

v'tape
v'cassette
B&W

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV

PROCESS AND PROOF

Thirty-two, 20-minute lessons
Grade 6

BEST COPY AVAILABLE

This series, PROCESS AND PROOF, is a basic approach to sixth grade science. There are seven units in the series. The first four comprise what the television teacher Robert Crumpler calls the energy block for the series.

What the series is concerned with is: (1) the solution of scientific problems through legitimate investigative processes and (2) the proofs which lead to and culminate in those solutions.

Whenever mathematics becomes a part of the lesson the metric system is used exclusively. There are two reasons for this: (1) the metric system is used throughout the world and may soon be in total use in the United States and (2) it is in use in scientific laboratories everywhere. The appendix of the teacher guide contains an explanation of the metric system.

Each lesson will end with several questions the children will be given time to answer. These questions are being used as a teaching technique and not as a measurement device.

Mr. Crumpler, in the fall of 1968, began his fourth year as a television teacher in elementary science. He took his undergraduate degree as a science major at Youngstown University and did graduate work at both Western Reserve University in Cleveland and Bank Street College, a graduate research institution in New York City. He taught science at Mary B. Martin School in Cleveland.

He has designed and written the program for a physical science addition to the Lake Erie Junior Science Center at Bay Village, Ohio. He is retained as a consultant there and to the Cleveland Electric Illuminating Company to produce videotapes for the training of installation and trouble crews. Mr. Crumpler also teaches science to adults in the Adult Education Department of the Cleveland schools.

PROCESS AND PROOF is available on either monochrome or color video tape—with the exception of one lesson (Lesson 12) which was produced on monochrome only.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

ROBERT CRUMPLER

v'tape
v'cassette
COLOR

1. ATOMS AND MOLECULES I
2. ATOMS AND MOLECULES II
3. CHARACTERISTICS OF MAGNETISM
4. TERRESTRIAL MAGNETISM
5. GENERATING ELECTRICITY MECHANICALLY
6. GENERATING ELECTRICITY CHEMICALLY
7. ELECTRIC MOTORS
8. ROCKET PROPULSION
9. FORCES IN SPACE
10. INERTIA
11. ARTIFICIAL SATELLITES I
12. ARTIFICIAL SATELLITES II
13. LUMINESCENCE AND INCANDESCENCE
14. THE NATURE OF LIGHT
15. TRANSPARENCY AND TRANSLUCENCY
16. REFRACTION
17. THE SOLAR SPECTRUM
18. CONSERVATION I
19. CONSERVATION II
20. CONSERVATION III
21. CONSERVATION IV
22. CONSERVATION V
23. THE EARTH AND ITS PARTS
24. WEATHER AND CLIMATE
25. THE GREENHOUSE EFFECT
26. AIR MOVEMENT
27. WEATHER MEASUREMENTS
28. THE FOOD WEB
29. VITAL GASES
30. SYMBIOSIS: MUTUALISM—PARASITISM—COMMENSALISM
31. SYMBIOSIS: MUTUALISM—PARASITISM—COMMENSALISM
32. THE DISPOSERS

Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV

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v'tape
v'cassette
B&W

SCIENCELAND

Thirty-two, 20-minute lessons
Grades 1 or 2

TV Teacher
BARBARA Y. RYDER

MPATI

Six and seven year olds have an insatiable curiosity about their immediate environment. An important objective of this series is to help children discover the science in their own surroundings and to open new doors to the larger world outside the immediate environment.

To achieve this purpose three techniques have been employed in the overall design:

1. placing the programs in a natural setting to make it easier for children to use their own natural environment as a resource for scientific investigation;
2. arranging programs in a developmental fashion beginning with the immediate environment and extending out into ever-widening circles of interest; and
3. drawing on the unique ways in which young children think, feel and respond in order to attract them into the world of science.

On each program the children start up a road, to the music of the theme song, until they come to the gate that opens up into SCIENCELAND. Certain landmarks in SCIENCELAND soon become well-known to the children: the mailbox, the wondering well, the spinning signpost, and the Science House. A flash of light, accompanied by a bell-like sound, are the identifying signals of Twinkle. Twinkle is a symbol of the inspired idea, the "let's try and see what happens" proposal, the delight of discovery. Children come to realize that it is their own "Twinkle" working that makes SCIENCELAND everywhere.

The television teacher for the series is Mrs. Barbara Yanowski Ryder. Mrs. Ryder taught elementary science by television for four years in New York City. She received her B.A. at Fordham University and her M.A. from the University of Michigan.

A teacher's guide accompanies the series and contains information about each of the programs as well as suggestions for motivation and follow-up activities for the individual programs.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

SCIENCELAND Program Titles and Synopsis:

1. **WHAT GOES ON IN SCIENCELAND?**—A mysterious footprint initiates a series of investigations, leading to an understanding of the methods used by scientists.
2. **HOW DOES A MAGNIFYING GLASS HELP YOU FIND OUT?**—A walk in the woods results in a bag full of "finds" such as beetles, burrs and snails. A magnifying glass is used to find out more about these small things.
3. **HOW DO DIFFERENT THINGS MIX WITH WATER?**—The making of lemonade on a hot day leads to experiments involving the mixing of water with other substances.
4. **HOW DO TOOLS HELP?**—Some garden chores which need doing lead to an investigation of how tools work. Discusses how garden aids such as rake, shovel and wagon help make work easier.
5. **HOW DOES HEAT HELP YOU?**—On a cool day interest is aroused in how heat is produced in the Science House . . . and in the many things that heat does for us.
6. **WHAT LIGHTS UP THE DARKNESS?**—A storm which extinguishes the lights in the Science House leads to a rediscovery of methods of lighting of olden times and an appreciation of modern methods of lighting.
7. **HOW CAN YOU MAKE WATER MOVE?**—While filling some bottles with water for a picnic, we are introduced to a number of ways of transferring water from one container to another.
8. **WHERE CAN YOU FIND SEEDS INSIDE YOUR HOUSE?**—A freshly picked squash is found to be full of seeds. This discovery leads to a search for other foods which contain seeds.
9. **WHAT HAPPENS TO LEAVES?**—Five leaves are left on a branch of a tree. Children are asked to reflect on what might happen to each after it falls.
10. **WHAT'S IN A FALLEN LOG?**—A rotting log on the forest floor is a treasure chest full of fascinating plants and animals.
11. **WHERE DO THE RAINDROPS GO?**—The end of a rainstorm leads to a search for the water that seems to have disappeared. Some rain water goes into the soil, some goes back into the air and some runs off to become a part of rivers and streams.
12. **WHAT STORIES CAN ROCKS TELL?**—A mystery is presented—"What is inside this bag?" Various methods of investigation are employed to find the answer. The bag of rocks offers clues which suggest how they were formed, what they are made of and how they have changed.
13. **WHERE DO EVERGREEN TREES COME FROM?**—A trip to the woods leads us to a place where many evergreen trees are growing. A close examination of a pine tree reveals how it may have gotten there.
14. **WHAT'S IN THE SNOW?**—Many clues to out-of-doors events can be found in the snow: acorns, pine needles, feathers and footprints.
15. **WHAT HAPPENS AT NIGHT?**—Children are invited to stay up late to see the nighttime world. The moon and stars light up the darkness; some people and many animals become active at night.
16. **WHAT KINDS OF HOMES DO ANIMALS LIVE IN?**—A deserted bird's nest leads to an investigation of different kinds of animal homes.
17. **WHAT KINDS OF "COATS" DO ANIMALS WEAR?**—A visit to a pet shop to feed the animals leads to the discovery that animals have different kinds of coverings.
18. **WHAT ARE THE SOUNDS AROUND YOU?**—We live in a world of sound. Some of these sounds are made by blowing, tapping or rubbing. We can identify sounds because we have seen the sound-maker.
19. **HOW CAN YOU SEND MESSAGES THROUGH THE AIR?**—Some of the ways for sending messages are talking, striking on a drum and using a telegraph. When a sound is made it starts a vibration which travels in all directions.
20. **HOW DOES A MUSIC BOX WORK?**—The sound of a familiar song initiates an investigation that leads to the discovery of a music box inside the mail box.
21. **HOW STRONG IS THE WIND?**—A gift of two packages (one containing sailboats and the other a pinwheel) arouses much curiosity and leads to an investigation of wind.
22. **HOW DOES A PARACHUTE WORK?**—A toy parachute falls from an airplane to announce a forthcoming parachute jump. This leads to an investigation of how a parachute works.
23. **HOW DOES A GLIDER WORK?**—A glider soaring soundlessly in the sky leads to experiments with the making of gliders.
24. **WHERE DO SHADOWS COME FROM?**—Scienceland landmarks, mailbox, gate, well, etc., are used in a shadow parade. A shadow is made when a light is stopped by an object. As the sun appears to move across the sky, shadows change in length and direction.
25. **HOW CAN YOU SEND SOMETHING INTO SPACE?**—A handful of helium-filled balloons, one of which almost escapes, leads to an understanding of how a rocket ship works.
26. **WHAT DOES THE EARTH LOOK LIKE FROM SPACE?**—A trip into space is made possible when a rocket ship blasts off from earth and comes to rest on a space station.
27. **WHAT DOES A FISH DO?**—The completion of work on an outdoor, artificial pool creates an interest in what it will be used for. A fish is built to live in water: it can move about, breathe and eat in water.
28. **WHAT FLOATS ON WATER?**—A bottle found floating on a nearby lake leads to an investigation of what makes some things float.
29. **WHAT CAN A TURTLE DO?**—A turtle can protect itself with its hard shell. Some turtles crawl on land, some in water and some can do both.
30. **WHAT CAN YOU FIND IN A POND?**—A casual visit to a pond becomes an exciting adventure for those who watch, wonder and wait.
31. **WHAT CAN A FROG DO?**—The cold of winter makes a frog "go to sleep" at the bottom of a pond. In the spring it becomes active again. A frog is suited for living on land and in water.
32. **WHAT HAPPENS IN SCIENCELAND?**—An album of pictures recalls the many places visited and the discoveries made in Scienceland.

Produced by MPATI at New York University Television Center

TWO FOR TOMORROW

Eight, 10-minute lessons
Grade 1

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The title roles in this science education series are filled by Maser and Laser, a couple from outer space who make a forced landing on Planet Earth and then proceed, through experimentation, to learn everything they can about this "strange new world."

The couple is garbed in outer space togs and the spacecraft in which they arrive is prominent on the set. The "two for tomorrow" conduct experiments during the lessons. Graphics and film clips are used and questions are asked of the viewing students, thus inviting their active participation.

The teacher's guide accompanying TWO FOR TOMORROW contains pre- and post-viewing activity suggestions and relates the content of each lesson.

A pre-selected lesson from TWO FOR TOMORROW is available for previewing from Great Plains National on either quadruplex video tape, ¾-U video cassette or 16mm kinescope. A returnable copy of the accompanying teacher's guide is also part of the previewing package.

The lessons of TWO FOR TOMORROW:

1. AIR—shows that air has weight and mass . . . but that it has no taste or odor. Demonstrates the importance of air for life-survival.

2. WATER—discusses the characteristics of water (clean, colorless, odorless), its ability to change form . . . and its importance for life-survival.

3. SEEDS—shows the parts of a seed and discusses conditions under which seeds can or cannot begin to grow.

4. HEAT—a series of experiments reveals the ability of heat to rise and to cause expansion in solids.

5. MAGNETS—offers a basic introductory approach to the study of magnetism.

6. ROCKS—shows different kinds of rocks and their importance to scientists and humanity.

7. ASTRONOMY—a basic study of the sun, the planets, the moon and the stars.

8. WEATHER—weather is explained as the sun, the air and the water working together.

v'tape
v'cassette
B&W

Produced by the Ottawa, Ontario (Canada), Board of Education

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SCIENCE CORNER I

Sixty-four, 20-minute lessons
Grade 3

v'tape
v'cassette
B&W

Snow falls, wheels turn, satellites fly across the sky and children everywhere want to know why. It is the aim of THE SCIENCE CORNER I and THE SCIENCE CORNER II to help each teacher to capture this curiosity, to nourish it and to give every child the opportunity he deserves to explore the wonders he sees around him. This is the reason these telecasts are concerned with the everyday science surrounding the child.

To use these programs, the only "scientific equipment" really needed, in addition to eyes and ears, is a magnifying glass. The other materials suggested can be found in almost every classroom or in some part of a child's world.

Included in most of the programs, along with goldfish and a hamster, is a puppet named Wiki-Mo. He is usually referred to as "Wiki," and he comes from somewhere in outer space. Like the children viewing the programs, "Wiki" is being guided to see, understand and appreciate science around him.

Television teacher for SCIENCE CORNER I and SCIENCE CORNER II is Mrs. Barbara Yanowski Ryder. Prior to teaching this series, Mrs. Ryder taught elementary science by television for four years in New York City. She became interested in radio and television while studying for her B.A. at Fordham University. While there she was active in college theater productions and also served as dramatics director of radio station WFUV. She has an M.A. from the University of Michigan.

SCIENCE CORNER I program titles:

UNIT I: LIVING THINGS IN AUTUMN
Autumn brings changes to animals and to plants. The questioning youngster who is curious about colorful changes taking place and who wonders why some creatures seem to disappear in the winter months can find many answers by investigating his own backyard or park. Through observation, children are stimulated to find out about migration and hibernation as well as the cycle of plant growth.

1. What Can You Discover in a Vacant Lot?
2. What Can You Discover in a Wooded Area?
3. How Do People Get Ready for Winter?
4. What Can We Do With a Pumpkin?
5. How Are Seeds Scattered in Autumn?
6. What Happens to Trees in Autumn?
7. What Happens to Some Furry Animals in Autumn and Winter?
8. What Do Some Other Animals Do in Autumn and Winter?
9. What Do Some Birds Do in Autumn and Winter?
10. How Can We Help Birds in Autumn and Winter?

UNIT II: STUDYING ROCKS
Children are fascinated with rocks. They enjoy climbing on large rocks; they eagerly collect rocks; they are interested in their colors and shapes. This unit helps them to find out how rocks help form the surface of the earth, to observe the constant changes in rocks and to observe the wealth we take from the earth for use in our lives.

11. What Rocks Can We Collect?
12. How Can Rocks Be Identified?
13. How Are Rocks Formed?
14. How Do We Use Rocks?
15. How Are Stones Formed from Seashells?
16. What Breaks Rocks?
17. How Was Coal Formed?
18. What Can We Learn by Looking at Rocks?

UNIT III: LOOKING AT THINGS AROUND US
Man constantly uses the materials of the earth. He makes changes in these materials to fill some basic need. The purpose of this unit is to draw attention to some of these changes by investigating some simple problems involving everyday things.

19. Where Do Some Classroom Materials Come From?
20. What Can We Find Out About Paper?
21. What Do We Use to Make Our Streets
22. How Do We Use Rubber?
23. What Happens When We Mix Things with Water?
24. What Makes Things Dry Up?
25. What Do We Put Under Our Streets?

UNIT IV: PROTECTION AGAINST THE WEATHER
Man has been exposed to the whims of weather. It affects where and how he lives. Consequently, this unit naturally integrates social studies and science. The underlying theme is the way science helps man protect himself from the extremes of weather.

26. What Does Fire Need to Burn?
27. How Does Clothing Help to Keep Us Warm?
28. How Does Clothing Help to Keep Us Dry?
29. How Do Buildings Help to Keep Us Warm and Dry?

UNIT V: YOUR BODY AND HOW IT WORKS
This unit is designed to capitalize on the interest that children have in the human body. By a consideration of the living body in action, children learn how energy is obtained from food and how the body accommodates itself to the stresses placed on it.

30. Where Does Your Body Get Its Energy?
31. What Happens When We Exercise?

UNIT VI: CLASS SCIENCE FAIR
A display in the classroom can be a source of great satisfaction to the originators of each exhibit and can serve as a storehouse of stimulating ideas for young scientists.

32. How Can We Have a Class Science Fair?

UNIT VII: OBTAINING AND PRESERVING FOOD
It is interesting to know the story of how the foods we eat are secured, prepared and preserved. As children find out how food gets to the table they discover why foods need to be dried, smoked, spiced and refrigerated.

33. How Do We Make Bread?
34. Where Does Your Breakfast Come From?
35. What Foods Do We Get from the Sea?
36. How Do We Preserve Foods?
37. How Do Canning and Cooling Preserve Foods?

UNIT VIII: COMMUNICATION
In teaching this unit we are guided by the fact that children live in a world of sound. They are stimulated, informed, mystified, frightened, and delighted by many different kinds of sound impressions. Experience in interpreting sound can extend children's acquaintance with the world.

38. How Do We Make Sounds?
39. How Can We Make High and Low Sounds?
40. How Does Sound Travel?
41. How Do We Make Sounds Louder?
42. How Do We Make Sounds Softer?
43. How Can We Make Rhythm Instruments?
44. How Do We Record Sounds?
45. Why Do We Use Mirrors?

UNIT IX: TRANSPORTATION
Although suitable for a "purely scientific" treatment of the principles involved, this unit lends itself best to integration with social studies. In this way the social studies and science give importance, vividness and reality to each other. The purposeful moving of products and people from place to place gives another dimension in the mind of the child.

46. What Is Ocean Water Like?
47. Why Do Boats Float?
48. How Are Boats Moved through the Water?
49. What Happens When Things Fall Through the Air?
50. How Does a Glider Fly?
51. How Does an Airplane Fly?
52. Why Do We Use Wheels?
53. What Makes Wheels Move?
54. How Do We Use Moving Water?
55. How Can We Use Wheels Safely?

UNIT X: SIMPLE MACHINES
This unit will experiment with some devices of the home and school to discover how they operate and how they make work easier and speedier.

56. How Are Pulleys Useful to Us?
57. How Do Gears Help Us?
58. How Are Levers Helpful to Us?
59. Why Do We Use Kitchen Tools?

UNIT XI: YOUNG ANIMALS
The young child loves babies and is always eager to see a newborn rabbit or chick. Such experiences bring about an understanding of birth and growth patterns of baby animals. He comes closer to comprehending the miracle of growth in all living things.

60. How Do Frogs Change as They Grow?
61. What Happens Inside an Egg?
62. How Do Animals Take Take of Their Young?
63. How Are Young Farm Animals Cared For?
64. How Are Young Zoo Animals Cared For?

Produced by MPATI at New York University Television Center

SCIENCE CORNER II

Sixty-four, 20-minute lessons
Grade 4

BEST COPY AVAILABLE

SCIENCE CORNER II program titles:

UNIT I: ANIMALS
Hamsters or ants can be as interesting as puppies and kittens, and present an opportunity for children to observe what one kind of animal needs in order to live and grow. A better understanding of animals will help pupils learn to enjoy the outdoors, as well as develop a desire to explore it further.

1. Where Do Animals Live?
2. What is an Insect?
3. What Can We Learn About Butterflies and Moths?
4. How Do Wasps Live?
5. How Do Spiders Live?
6. How Do Ants Live Together?
7. How Are Bees Important to Us?
8. What Can We Learn About the Crayfish and Its Relatives?
9. What Are Salamanders Like?
10. How Are Fish Fitted to Live Under Water?
11. How Are Turtles Fitted to the Places Where They Live?
12. How Can We Make a Good Home for Water-Living Animals?
13. How Can We Learn to Recognize Birds?
14. What Can We Learn by Studying Snakes?
15. How Can We Take Care of Puppies and Kittens?
16. How Can We Keep a Pet Hamster?

UNIT II: THE EARTH IN SPACE
The interest children have in space can be used to develop fundamental concepts of the sun, moon and stars and of such phenomena as sunset and sunrise, shadows and night and day.

17. What Can We See After Sunset?
18. What Makes the Moon Seem to Change Its Shape?
19. What Is It Like on the Moon?
20. What Are the Planets Like?
21. What Are the Stars Like?
22. What Can the Sun Do?
23. How Are Shadows Made Indoors?
24. Why Do Shadows Change Outdoors?
25. What Causes Night and Day?

UNIT III: JOURNEY INTO SPACE
More than ever, pupils are fascinated by the possibilities of space travel and the problems of reaching and staying in outer space. The study of space furnishes an opportunity to develop important science concepts of flight, gravity and the conditions man needs to live.

26. How Are Space Rockets Made?
27. What Are Man-Made Satellites Like?
28. What Will Space Stations Be Like?
29. How Can We Live in Space?

UNIT IV: SCIENTIFIC INSTRUMENTS
The use of instruments for scientific investigation is something that children can understand. The everyday ruler, thermometer, carpenter's level, even the kitchen measuring cups, are science instruments. The simple magnifying lens in the hands of a curious child becomes an instrument for penetrating the unseen world.

30. How Can We Make and Use Scientific Instruments?
31. What Can You Discover With a Magnifying Glass?

UNIT V: SCHOOL SCIENCE FAIR
An effective culmination of the year's science activities can often be found in the organization of a school fair on one or more grade levels.

32. How Can We Plan a School Science Fair?

UNIT VI: MAGNETISM AND ELECTRICITY
Magnetism and electricity are everywhere in the lives of children. They see these forms of energy in use every day. In this unit, they examine and manipulate magnets, make compasses, use dry cells in simple circuits, make switches, electromagnets and telegraph sets.

33. How Are All Magnets Alike?
34. What Can Magnets Do?
35. How Can We Make and Use a Compass?
36. For What Things Do We Use Electricity?
37. How Does Electricity Travel?
38. How Can We Make an Electromagnet?
39. How Can We Make a Simple Telegraph
40. What Happens When Electricity Travels Through a Wire?
41. How Do We Get Light From Electricity?

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v'cassette
B&W

MPATI

TV Teacher BARBARA Y. RYDER

UNIT VII: UNDERSTANDING WEATHER
Changing weather provides endless opportunities for first-hand experiences with the forces of nature at work. The study of weather includes experimentation as well as construction of simple weather instruments.

42. What Does the Wind Do?
43. How Do We Measure the Wind?
44. What Makes Clouds and Rain?
45. What Are the Different Forms that Water Takes?
46. What Makes Static Electricity?
47. What Causes Thunder and Lightning?
48. What Happens on a Freezing Day?
49. Why Is Rain Important to Us?
50. What Happens at a Weather Station?

UNIT VIII: PLANTS IN SPRING
Spring is synonymous with rebirth or awakening. It is a good time of year to direct the child's observations to the ingenious ways in which plants propagate themselves from seeds, roots, stems, leaves and bulbs.

51. What Are Spring Days Like?
52. What Are the Important Parts of a Plant?
53. What Do Seeds Need in Order to Sprout?
54. How Can We Plant and Care for a Garden?
55. What Kind of Soil Do We Need for Planting?
56. How Do We Get New Plants?
57. What Do Farm Crops Need in Order to Grow?
58. How Are Plants Fitted to Grow in Different Places?
59. How Can We Make a Terrarium?

UNIT IX: EXPLORING OUR COUNTRY
The programs in this unit are planned to give children an insight into the various areas of this country and the living problems that each particular place presents. They will see again how plants, animals, weather, climate, soil and water are related to human life.

60. What Living Things Can Be Found in Ponds, Rivers, Lakes and Streams?
61. What Living Things Can Be Found in Swamps and Marshes?
62. What Plants and Animals Can Be Found Along the Seashore?
63. What Living Things Can Be Found on the Desert?
64. Why Do We Need Animal Refuges?

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

SCIENCE IS SEARCHING

Thirty-two, 15-minute lessons
Grade 1

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SCIENCE IS SEARCHING is the second course in a primary science series. It is intended to follow the material presented in LET'S GO SCIENCING, designed for use at the kindergarten level.

SCIENCE IS SEARCHING evolves around large, relatively stable ideas in science. These ideas are encompassed in the areas of energy, matter and life. It is in these regions that children can explore the material universe, and at the same time seek orderly explanations of the objects and events therein. Moreover, through a variety of activities, small children can test these explanations of objects and events, and make every lesson an experience in search of meaning.

The thirty-two telecasts are divided into three units—Energy, Matter and Life. The lessons which deal with energy revolve around the transfer that occurs when objects move or stop moving. Children will investigate the observable effects of this transfer of energy. The lessons in the unit on matter relate to the states of matter and how the addition or removal of energy affects them. Also explored in this unit are the water cycle and its effects upon the weather cycle and the earth, the moon and the sun. Lessons in the unit on life relate to life in the past and present. They are concerned with differences in structure and similarities in life processes among both plant and animal life. The effects of heredity and environment, plus the interdependent relationships between plants and animals are examined.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can add both scope and depth.

Mr. Donald Lang, instructor for SCIENCE IS SEARCHING, received his B.S. in Education and M.Ed. from Wayne State University. A veteran of television teaching with the Department of Educational Broadcasting, Mr. Lang has many years of experience in science education.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

SCIENCE IS SEARCHING program titles and synopses:

1. ENERGY AND MOTION—Energy must be used to set an object in motion or to alter its motion.
2. SOURCES OF ENERGY—Different forms of energy can be used to set an object in motion or to alter its motion.
3. FRICTION AND MOTION—Energy is used to overcome friction.
4. WORK—The rate of doing work is determined by the rate that energy is transferred.
5. WORKING AGAINST THE FORCE OF GRAVITY—Energy must be used to do work against the force of gravity.
6. MAGNETIC FORCE—Magnetic force can counteract the force of gravity.

TV Teacher DONALD LANG

7. MATTER—Matter exists in various states.
8. CHANGES IN THE STATE OF MATTER—Changes in the state of matter are determined by changes in heat energy.
9. THERMOMETERS—Changes in heat energy can be measured with a thermometer.
10. EVAPORATION—Matter changes from a liquid state to a gas when heat energy is added.
11. CONDENSATION—Gas condenses to a liquid when heat energy is removed.
12. CLOUDS—Clouds result from the cycle of evaporation and condensation.
13. WEATHER CYCLE—The weather cycle is related to the water cycle.
14. DAY AND NIGHT—Day and night result from the earth's rotation.
15. SHADOWS—Opaque objects block light and cast shadows.
16. THE MOON—The moon shines by reflected light.
17. DINOSAUR FOSSILS—Life in the past is reconstructed from fossil remains.
18. MAMMAL FOSSILS—Life in the past is reconstructed from fossil remains and artifacts.
19. FOSSIL PRESERVATION—Life in the past is reconstructed from preserved specimens.
20. ANIMAL EGGS—Some animals reproduce their own kind from eggs.
21. ANIMAL DEVELOPMENT—Some animals pass through a cycle of change from egg to adult.
22. MAMMAL YOUNG—Mammals have special characteristics.
23. SEEDS AND CUTTINGS—Green plants reproduce their own kind in several ways.
24. NON-GREEN PLANTS—Non-green plants do not produce their own food.
25. PLANTS NEED ENERGY—Green plants need heat and light energy for growth.
26. PLANTS NEED WATER—Water is essential for the survival of living things.
27. ANIMALS NEED FOOD—Food is essential to the survival of living things.
28. FOOD CHAIN—Animals ultimately depend upon plants for food since animals cannot manufacture their own food.
29. LIVING THINGS GROW—PART 1—The size and structure of an organism is limited by heredity.
30. LIVING THINGS GROW—PART 2—The development of all organisms is determined by heredity and environment.
31. WE GROW—Food, water and air are essential for the survival of humans.
32. GROWTH—Increments in growth can be measured.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

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SCIENCE IS EVERYWHERE

Thirty-two, 15-minute lessons
Grade 2

SCIENCE IS EVERYWHERE is designed for use at the third level of the primary unit. It is a continuation of SCIENCE IS SEARCHING (Level II) and LET'S GO SCIENCING (Level I) which introduce children to the major conceptual schemes of science.

In this series many of the fundamental ideas or concepts which were presented during the second level are expanded. This expansion involves depth as well as sequence. For example, in the second level children discover that energy can cause changes to take place. In this level they explore energy, its forms, its transformations, its interchangeability and its conservation. Another example is found in the area of living things. The second level's studies are concerned with their structure and needs, whereas in the third level the emphasis is placed on growth, development and diversity.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can be added both in scope and depth.

The SCIENCE IS EVERYWHERE telecourse is not divided into formal units; however, the lesson titles group the programs into general areas of study. The telecourse deals with ten general areas: The Very Small . . . Molecules at Work . . . Fuels at Work . . . Silence and Sound . . . Darkness and Light . . . The Very Large . . . Plants Live and Grow . . . Animals Live and Grow . . . Millions of Years Ago and Now . . . and Stories for a New View: The Earth's Plants.

v'tape
v'cassette
B&W

Lesson titles and main themes of SCIENCE EVERYWHERE:

Lessons 1 to 3: THE VERY SMALL — Although they are too small to be seen, we can detect molecules by other methods; molecules of one substance may be evenly distributed through molecules of another; the motion of molecules determines the state of matter.

Lessons 4 to 6: MOLECULES AT WORK — Heat makes molecules move faster; increased molecular motion causes matter to expand; expansion exerts a force that does work.

Lessons 7 to 9: FUELS AT WORK—Green plants use energy from the sun, green plants can store energy from the sun; burning fuel releases energy.

Lessons 10 to 13: SILENCE AND SOUND—Sound is the result of vibrations; sounds vary in pitch: they may be high or low; sound can travel through solids, liquids and gases; sound travels in wave patterns.

Lessons 14 to 16: DARKNESS AND LIGHT—Electrical energy can be converted; light travels in a straight line and it can be reflected, transmitted or absorbed; sight is a psychological response to the stimulus of light.

Lessons 17 to 21: THE VERY LARGE—The planets are in constant motion; the moon is the earth's satellite; starlight travels great distances to reach the earth; the universe is vast and consists of many parts; man extends his knowledge of the changing universe through space exploration.

Lessons 22 to 25: PLANTS LIVE AND GROW—Plants of the same family have common characteristics; most plants need proper amounts of heat, moisture and air; flowering plants consist of four kinds of parts: roots, stem, leaves and flowers.

The television teacher of SCIENCE IS EVERYWHERE is Joanne Wilson of the Detroit Public Schools' Department of Educational Broadcasting.

TV teacher Joanne Wilson has been a teacher in the Detroit Public Schools system since 1956—the majority of those years spent in teaching science to elementary and junior high school students in many different economic areas of the city.

A native of Detroit and mother of two, Mrs. Wilson has many hobbies that enhance and enrich her science teaching—organic gardening, dog breeding and showing, pigeon breeding for show, camping, fishing and hunting.

She is a graduate of Wayne State University in Detroit where she earned a degree in zoology. She followed pre-medical studies with post-degree work in elementary science education. Mrs. Wilson has been active in developing science procedures that would be adaptable to an open classroom situation.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Lessons 26 to 29: ANIMALS LIVE AND GROW—Plants are directly and indirectly the source of all food for man and other animals; the fish and other animals we use for food are ultimately dependent upon green plants for their food; insects are ultimately dependent upon green plants for their food; all organisms depend upon food substances for energy and growth.

Lesson 30: MILLIONS OF YEARS AGO AND NOW—Organisms have changed over the years.

Lessons 31 and 32: STORIES FOR A NEW VIEW: THE EARTH'S PLANTS—Living things are specially adapted to a special environment; classification of living things is based on the characteristics held in common within the group.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

SCIENCE IS DISCOVERY

Thirty-five, 15-minute lessons
Grade 3

v'tape
v'cassette
B&W

SCIENCE IS DISCOVERY is the fourth level in a four-year sequence for primary school children (K-3). It is preceded by LET'S GO SCIENCING (Level I), SCIENCE IS SEARCHING (Level II) and SCIENCE IS EVERYWHERE (Level III).

Based upon the conceptual schemes as developed by the National Science Teacher's Association, this terminal series emphasizes the areas of astronomy, geology and ecology. In addition, the nature of matter explored in the previous three levels is extended to include properties and structure on both molecular and sub-molecular bases.

This series is divided into eight areas of study. The first area deals with the sun, the central body of our solar system, and both its characteristics and the effect of its energy upon the earth. Area two deals with the phenomenon of electric current flow and how electrical energy can be used to do work. The universe, its dimension, its complexity and the celestial movements within it are explored in the third area. The fourth area delves into the structure and properties of matter. On both the molecular and atomic basis, elements, compounds and their relations to atomic structure and behavior are emphasized.

The fifth area examines the characteristics of living organisms and the communities in which they live. This leads to the classification of animals. The sixth area investigates forces that shape the earth both internally and externally. The characteristics and energy conversions of the plant kingdom are explored in the seventh area. Finally, the adaptations of living organisms to their environment and accompanying behavior are observed.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can be added both in scope and depth.

Mr. Donald Lang, instructor for SCIENCE IS DISCOVERY, received his B.S. in Education and M.Ed. from Wayne State University. A veteran of television with the Department of Educational Broadcasting, Mr. Lang has many years of experience in science education.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

SCIENCE IS DISCOVERY program titles and synopses:

1. HOW BIG IS YOUR WORLD?—As we grow, our understanding of the world grows as well.
2. WHY DOES THE SUN'S POSITION SEEM TO CHANGE?—The apparent changes of the sun's position in the sky can be measured and predicted.
3. WHY DO ECLIPSES OCCUR?—Specific relative positions of the sun, moon and earth cause eclipses.
4. WHAT MAKES WATER MOVE?—Movements of water may be caused by uneven distribution of heat energy.
5. WHAT MAKES AIR MOVE?—Near large bodies of water, winds or breezes blow nearly all the time.
6. WHAT IS THE WATER CYCLE?—There are many cycles of change in the world.
7. WHAT MAKES ELECTRIC CURRENT FLOW?—Many forces can cause electricity to flow.
8. HOW CAN ELECTRICAL ENERGY MAKE THINGS MOVE?—Electromagnetic forces can be used to do work.
9. WHAT ARE PLANETS?—Planets are satellites of the sun.
10. WHY DO TEMPERATURES OF PLANETS VARY?—The amount of solar radiation which a planet receives depends upon its distance from the sun.
11. ARE ALL STARS ALIKE?—All stars in the universe give off energy in the form of heat and light.
12. HOW BIG IS THE UNIVERSE—The universe is an aggregate of all the existing things known to man.
13. WHAT IS MATTER?—Matter is anything that occupies space and has weight.
14. WHAT ARE THE PROPERTIES OF MATTER?—Every kind of matter has its own characteristic properties.
15. HOW DOES TEMPERATURE AFFECT MATTER?—The state of matter is determined by its temperature.
16. HOW MANY KINDS OF ATOMS EXIST?—There are more than one hundred different kinds of atoms.
17. HOW ARE ATOMS COMBINED?—Atoms combine to form elements or compounds.
18. WHAT ARE THE CHARACTERISTICS OF LIVING THINGS—Living things grow, move, respond and reproduce.
19. WHERE ARE LIVING THINGS FOUND?—That part of the world in which an organism lives is called its environment.
20. HOW ARE ANIMALS CLASSIFIED—Animals may be separated into groups according to their body structure.
21. WHAT ANIMALS LIVE IN COMMUNITIES?—Many animals live together in groups.
22. WHAT IS THE EARTH'S SURFACE LIKE?—The surface of the earth consists of an uneven distribution of land and water surrounded by air.
23. HOW IS THE EARTH'S SURFACE CHANGED BY WIND?—Winds can change the surface of the earth.
24. HOW IS THE EARTH'S SURFACE CHANGED BY WATER?—Moving water and ice can change the surface of the earth.
25. HOW IS THE EARTH'S SURFACE CHANGED BY INTERNAL FORCES?—The action of earthquakes and volcanoes can cause major changes in the earth's surface.
26. HOW ARE GREEN PLANTS ALIKE?—Green plants are related through common structure.
27. HOW ARE NON-GREEN PLANTS ALIKE?—Non-green plants are related through common structure.
28. WHAT GREEN PLANTS REPRODUCE BY SEEDS?—Some groups of green plants reproduce by seeds.
29. WHAT GREEN PLANTS REPRODUCE BY OTHER MEANS?—Some groups of green plants reproduce by vegetative means or spores.
30. HOW ARE PLANTS CLASSIFIED?—Structural similarities provide a basis for plant classification.
31. WHAT IS IN A POND?—Every living thing must obtain from its own environment all that it needs for life.
32. HOW ARE ANIMALS ADAPTED FOR SURVIVAL—Animals have special parts which enable them to live in their environment.
33. HOW IS BALANCE IN AN ENVIRONMENT MAINTAINED?—The number of plants and animals in an environment depends partly upon the amount of food available.
34. WHAT HAPPENS WHEN ENVIRONMENTAL CONDITIONS ARE ALTERED?—Severe environmental changes can affect changes in the animal and plant populations.
35. WHAT ARE SOME SPECIAL FORMS OF BEHAVIOR?—Many kinds of behavior are adaptations which help animals live in their environments.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

BEST COPY AVAILABLE

LAND AND SEA

Fifteen, 15-minute lessons
Grade 3

v'tape | B&W

The lessons in this excellent series were prepared with a number of purposes in mind: to supplement a variety of science curricula by providing resources not usually available in the classroom . . . to give the child experiences with the processes and procedures in science rather than facts alone . . . and to encourage the student to search, critically observe his findings and evaluate his accumulated evidence.

Television teacher Louise McNamara makes considerable use of the questioning technique. And most programs end with "what if . . .?" questions, suggesting avenues of stimulation and interest to the student and fostering his continuing curiosity in the field.

LAND AND SEA lessons are built around the following topics: the shape, rotation and face of the earth; soil; forces that change the earth—water, wind and glaciers; rocks; mountains and volcanoes; the sea; sea animals; the edge of the sea; life and death in the sea; and the pond.

Mrs. McNamara is a graduate of Radcliffe College and took her Master's Degree from Harvard Graduate School of Education. She has been a classroom teacher, an elementary science specialist and has served as an editor of science and health textbooks in addition to being published in a number of children's magazines.

The LAND AND SEA teacher's guide offers a wealth of material and suggestions for follow-up activities. It also includes a vocabulary outline, supplementary reading references and a listing of audio-visual materials available for use with the course.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER
MRS. LOUISE McNAMARA

The lessons of LAND AND SEA:

1. **THE SHAPE OF THE EARTH**: teaches the child to question broad generalizations which are not self-evident and to ask for the evidence behind them.
2. **THE ROTATION OF THE EARTH**: acquaints children with the concept of apparent motion as opposed to real motion.
3. **THE FACE OF THE EARTH**: teaches the usefulness of observation as a basis for scientific thought . . . creates an attitude of curiosity regarding the origin of the earth.
4. **SOIL**: teaches the value of close, careful observation as a basic scientific approach to a problem.
5. **FORCES THAT CHANGE THE EARTH—WATER**: shows the effects of rain, snow, rivers and floods on the earth's surface.
6. **FORCES THAT CHANGE THE EARTH—WIND**: shows the usefulness of simulating natural conditions in the laboratory and studying problems on a small scale.
7. **FORCES THAT CHANGE THE EARTH—GLACIERS**: examines the movement and erosive force of glaciers.
8. **ROCKS**: develops a method for classifying a group of assorted rocks.
9. **MOUNTAINS AND VOLCANOES**: acquaints children with the great forces below the earth's surface contributing to the earth's changing features.
10. **THE WORLD WAS ONCE VERY DIFFERENT**: discusses Indian artifacts and fossils from prehistoric times to show how forms of life have changed on earth.
11. **THE SEA**: gives the child a feeling for the vastness of the sea and knowledge of some of its basic characteristics.
12. **SEA ANIMALS**: examines the kinds of animals living in the sea and how they are suited to this life.
13. **THE EDGE OF THE SEA**: acquaints children with the notion of natural habitats.
14. **LIFE AND DEATH IN THE SEA**: examines the food chain and some animals' natural defense systems.
15. **THE POND**: uses a microscope to explore a small natural habitat.

Produced by The 21-Inch Classroom, Boston, Mass., at WGBH-TV

EXPLORING WITH SCIENCE

v'tape
v'cassette
B&W

Sixty-four, 20-minute lessons
Grade 5

MPATI

BEST COPY AVAILABLE

EXPLORING WITH SCIENCE is designed to develop a scientific attitude on the part of the student—an attitude that will allow the student to explore his environment in a scientific way. The result of the proper development of this attitude together with a basic fund of scientific facts gives children a better understanding of their environment and how science can be used to interpret, understand and evaluate it.

The presentations have been organized in such a manner that they may be used in a variety of ways. The classroom teacher may merely use an occasional lesson from a unit as an introduction, summary or enrichment of a unit already planned for a class. Or an entire unit may be used . . . or the series in its entirety as the basis for a total science program.

The teacher's guide is designed to give the classroom teacher an idea of the content, vocabulary and objective of each telecast. Related activities and references are not to be considered complete or even restrictive. The references are listed in the back of the guide according to unit titles.

The children are invited to participate in the telecast by answering questions (aloud or to themselves), raising hands and making selections. The degree and the direction of class participation must be guided by the classroom teacher; for it is the teacher who knows the students, their needs and abilities.

With some eleven years of teaching experience, television teacher John W. Burns taught science by television for two years with the Detroit Educational TV Project. He received his B.S. and masters degree at Wayne State University where his interest in audio visual teaching aids was expressed in his graduate thesis on this subject.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV Teacher JOHN BURNS

EXPLORING WITH SCIENCE program titles:

UNIT I: INTRODUCTION
1. What Is Science?—philosophy

UNIT II: GEOLOGY
2. The Formation of the Earth—origin
3. Igneous Rock—composition of the earth
4. Sedimentary Rock—composition of the earth
5. Metamorphic Rock—composition of the earth

UNIT III: ANIMALS
6. Incomplete Metamorphosis—grasshoppers
7. Complete Metamorphosis—butterflies and moths
8. Bees—social insects
9. Ants and Wasps—social insects
10. Insect Survival—adaptations
11. Insect Friends and Foes—economic implication
12. Collecting Insects—procedure
13. Arachnids: Spiders—life history
14. Vertebrates: Escaping Enemies—protection and adaptations
15. Vertebrates: Securing Food—food getting and adaptations
16. Migration—adaptations
17. Hibernation—adaptations
18. The Beaver—characteristics
19. The Bat—superstitions

UNIT IV: AIR
20. Air Pressure—weight
21. Heating and Cooling—effect
22. Temperature—thermometer
23. Barometric Pressure—barometer
24. Wind—anemometer
25. Water Cycle—nature
26. Weather Bureau—operation
27. Homemade Weather Station—homemade instruments

UNIT VI: FLIGHT
28. History of Flight—scientific enterprise
29. Problems of Flight—control
30. Jets and Rockets—modern flight
31. Satellites—reporters in space

UNIT VII: MAGNETISM
32. Theory of Magnetism—molecular
33. Permanent Magnets—characteristics
34. Magnetic Fields—lines of force

UNIT VIII: ELECTRICITY
36. Electromagnets—temporary
37. Generating Electricity (Part One)—chemical
38. Generating Electricity (Part Two)—mechanical
39. Conductors and Insulators—flow of current
40. Circuits—control of current
41. Using Circuits—application
42. Heat and Light—appliances
43. Safety—proper use

UNIT IX: FIRE
44. Combustion—necessary conditions
45. Fire Control—regulating conditions
46. Fire Fighting—firemen

UNIT X: PLANTS
47. Plant Structure—leaves, stems and roots
48. Seeds—function
49. Cuttings—propagation
50. Bulbs—propagation

UNIT XI: VERTEBRATES
51. Reptiles (Part One)—snakes
52. Reptiles (Part Two)—turtles, lizards, alligators and crocodiles
53. Amphibians—salamanders, frogs and toads
54. Fish—characteristics
55. Birds—characteristics
56. Mammals—characteristics
57. Pets—responsibility for care

UNIT XII: PREHISTORY
58. In the Beginning—origin and development
59. Dinosaurs (Part One)—reptiles of long ago
60. Dinosaurs (Part Two)—disappearance
61. The Tar Pit—death trap of the ages
62. Early Mammals—living relatives
63. Saving Our Wildlife—conservation

UNIT XIII: CONCLUSION
64. Science for the Future—implications

Produced by MPATI at University of Detroit Television Center

LET'S EXPLORE SCIENCE

Fourteen, 15-minute lessons
Intermediate

BEST COPY AVAILABLE

v'tape
v'cassette
B&W

". . . all too often we are giving our young people cut flowers when we should be teaching them to grow their own plants. . . . We think of the mind as a storehouse to be filled when we should be thinking of it as an instrument to be used. . . ."

These comments from former Department of Health, Education and Welfare Secretary John W. Gardner in his **Self-Renewal: The Individual and the Innovative Society** exemplify the philosophy underlying development of LET'S EXPLORE SCIENCE, a science instruction telecourse employing the inquiry approach.

Television teacher for the series is Peter H. Taylor. Dr. Donald Stotler, science supervisor at the Portland (Oregon) Schools, was consultant for the telecourse. Television production was supervised by Dr. Patricia L. Swenson, TV-radio supervisor for the Portland Schools.

Development of national course content improvement programs over the past few years has resulted in significant changes in the direction of American education. The influence generated by these programs, which have been conducted at the high school level, is now being felt in the elementary grades. And, along with actual course improvement, the programs have suggested new teaching methods in the science field.

Science education is now fraught with phrases such as "the discovery method," "the inquiry approach," and "emphasizing process rather than product." Such approaches are investigated and used in LET'S EXPLORE SCIENCE.

A special help to assist teachers in ascertaining the most productive use of LET'S EXPLORE SCIENCE is also available from Great Plains National. It is a 30-minute, in-service utilization program that will help them better understand the philosophy behind development of the telecourse. A helpful and informative teacher's guide also accompanies the series.

LET'S EXPLORE SCIENCE was one of only a few telecourses singled out for attention in an article appearing in "The Saturday Review" magazine (Nov. 19, 1966). Here's what SR said of the series: "Throughout the series, the writer-teleteacher, Peter Taylor, used the camera to sweep youngsters along as colleagues in his inquiries into such things as the pendulum, simple balances, rolling balls and household liquids. The programs evoke rather than overwhelm the child's curiosity about the everyday world."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

TV TEACHER PETER H. TAYLOR

OUTLINE OF THE COURSE

1. **HOW DO YOU KNOW?**—An exploration of the role of the senses in learning and in scientific observation.
2. **SORTING THINGS**—The organization and classification of materials.
3. **EXTENDING OUR SENSES**—The problem of extending the senses by using instruments.
4. **WHAT DO YOU DO WITH NUMBERS?**—A discussion of the use of measurement and graphing.
5. **HUNCHES AND GUESSES**—An examination of the use of hypotheses and prediction in scientific research.
6. **EXPLORING GASES**—Ways of collecting and preparing gases.
7. **CRYSTAL CLEAR**—The process of experimentation.
8. **PUSH AND PULL**—The importance of making useful definitions.
9. **THE MAGNET EARTH**—An explanation of the ways to interpret data.
10. **HOT AND COLD**—Methods of communicating.
11. **WHAT DO YOU THINK?**—The value of prediction.
12. **EXPLORING PLANTS**—Points out the value of experimenting with one variable, where possible.
13. **SEESAWS, SLIDES AND SWINGS**—Various levers are used to point up the importance of space-time comparisons.
14. **DRAWING A PICTURE OF NATURE**—An explanation of how learning may be increased when conceptual models are drawn up.

Produced by the Portland (Ore.) Public Schools at KOAP-TV

BEST COPY AVAILABLE

AROUND THE CORNER

v'tape v'cassette | B&W

Thirty-five, 15-minute lessons
Grades 1 or 2

TV TEACHER MARJORY KIBURTZ and SMOKEY

This sparkling primary level social studies series offers viewing students the opportunity to broaden understandings of the world about them. It accomplishes this through widespread investigation of mankind's basic needs. These needs are compared among the various civilizations . . . and the students are led to discover the similarity of these needs—and how they are satisfied—the world over.

The lessons of AROUND THE CORNER are designed as enrichment and supportive experiences and are not meant to take the place of basic and developmental instruction.

The basic aim of the series can be thus described: as children are invited to examine the likenesses of people and are led to recognize the right of people to be different, they will understand others—and themselves—better.

The problem solving approach is used to develop the understandings posed during the series. The children viewing AROUND THE CORNER will come to realize that people all over the world are faced with the problem of feeding, clothing and sheltering themselves. The all-encompassing need of caring for others is highlighted in this telecourse.

Mrs. Kiburtz (the TV teacher) is a graduate of Oberlin (Ohio) College and took her master's degree from the University of South Florida. Her classroom experience has been in the first, third and fourth grades. From time to time, Smokey (see picture) appears with Mrs. Kiburtz on AROUND THE CORNER. Florida school children familiar with the series reportedly look forward with great anticipation to Smokey's visits.

OUTLINE OF THE COURSE: Lesson number, title and annotations:

1. **WE GO AROUND THE CORNER**—People everywhere live together in family groups.
2. **WHO TAKES CARE OF US?**—The universal interrelationship of family members and the importance of the mother.
3. **BOYS GROW UP TO BE MEN**—The importance of the father's family role.
4. **ARE YOU THE YOUNGEST OR THE OLDEST CHILD?**—Each family member contributes and shares in family pleasures and responsibilities.
5. **DO YOU HAVE RELATIVES THAT YOU OFTEN VISIT?**—Relationships between generations can be mutually supporting . . . and sequence between generations adds to an understanding of time.
6. **AN APPLE A DAY**—When one is ill, he can call on the help of a doctor. Consideration should be shown someone who is ill.
7. **IS YOUR PET A MEMBER OF YOUR FAMILY?**—People have a special responsibility to take care of their pets.
8. **DOES EVERYONE EAT THREE MEALS A DAY?**—The need for food is universal. Plants, animals and people all need food to survive.
9. **BREAD, RICE OR POLAR BEAR MEAT?**—What foods people eat is usually determined by their environment. Staple foods differ from country to country.
10. **WHY DO WE NEED FARMS**—Farmers are important for they provide the food we eat.
11. **FARMING IS EASIER TODAY**—Improved tools and machines of our time help us produce food faster and better.
12. **FOOD FOR SUPERMARKETS**—One farm family can produce enough food to feed several families. In addition to the farmer, we depend on processors, packagers and distributors of farm products.
13. **COW'S OR CAMEL'S MILK**—Specialized distribution processes make it possible for us to enjoy fresh foods even though we live miles from the source. The modern dairy is an example.
14. **WHY IS FRUIT GOOD FOR US?**—Fruit is a valuable nutritional food.
15. **A PLACE TO EAT AND BE SAFE**—All families need shelter—a place to eat, to sleep and be protected. Homes are designed and built to take care of as many of our needs as possible.
16. **IGLOOS AND PALM BRANCHES**—A house provides protection from weather and from danger. Families who live in different parts of the world require different kinds of houses.
17. **WHY ARE SOME HOUSES BUILT ON STILTS?**—When building shelters, people often use materials found nearby. A kind of shelter suitable for one climate is often not suitable for another.
18. **WHERE DO YOU PLAY IF YOU LIVE IN A CITY?**—Both cities and farms are essential to our economy. Families living in cities have close neighbors but often do not enjoy yards or gardens.
19. **WHO HELPS PROTECT US AND OUR HOMES?**—The importance of services—police and fire departments—to protect life and property in a community.
20. **WHAT DO YOU WEAR TO SCHOOL?**—Clothing, a basic need of all people, provides comfort and protection.
21. **DO CHILDREN IN HOT LANDS DRESS AS YOU DO?**—Dress varies around the world—the weather and climate being the determinent.
22. **WHAT KIND OF SNOWSUITS ARE THERE?**—People adapt their clothing to their environment.
23. **WHERE DO OUR CLOTHES COME FROM?**—People make their clothing from the materials available. For example: cotton, silk, wool. Sewing machines and factories make it easy to buy clothes that fit.
24. **LEAVE YOUR SHOES OUTSIDE THE DOOR**—Clothing and how it is worn varies according to tradition and custom.
25. **NURSES CAPS AND BAKERS HATS**—The various occupations of people require that they wear special kinds of clothing or uniforms.
26. **MONEY**—People are paid for their work. The money realized is used in exchange for goods or services.
27. **EARNING MONEY BY HELPING OTHERS**—There are many different kinds of work. Many occupations require different skills and abilities.
28. **IF MACHINES WORK, ARE THEY LIKE PEOPLE?**—Tools and machines, properly used and maintained, help us produce faster and better. But it is **man** who invents these devices to do his work.
29. **THE MONKEES UP TO BAT?**—Many people with special talents earn money by entertaining other people.
30. **WHAT WILL YOU BE WHEN YOU GROW UP?**—There are many jobs from which people can make a career choice.
31. **MAKE BELIEVE FUN**—People need enrichment for their daily existence. An important need is the need for having fun.
32. **WHAT GAMES CAN FAMILIES PLAY?**—Because of the labor saving machines of today, people have more free time for fun. Members of a family unit can cooperate in planning things that are fun.
33. **STORY TIME IS FUN**—Reading is a good way to enjoy oneself. Books provide experiences that otherwise would not be available.
34. **PEOPLE SING ALL OVER THE WORLD**—The fun of singing together is universal wherever there are children.
35. **WE'VE GONE AROUND THE CORNER**—The series is summarized . . . and **love** is stressed as the greatest of the world's needs.

Produced by Florida West Coast ETV, Inc., at WEDU-TV, Tampa, Fla.

BEST COPY AVAILABLE

CHILDREN AND THE LAW

Twelve, 20-minute lessons
Primary and Intermediate

CHILDREN AND THE LAW is actually two, six-program series designed for children in Grades One through Three . . . and in Grades Four through Six. The lessons, however, could be used—at the teacher's discretion—for either younger or older students.

CHILDREN AND THE LAW employs both in-studio sequences and materials filmed on location. Situations depicted are essentially familiar to children in the above-noted age groups. The lessons are entertaining and couched in patterns of humor which appeal to the child. On-camera hosts are Henry Novotny and Pat Proft.

In August 1972, the American Bar Association named CHILDREN AND THE LAW and its producers as recipients of the ABA's highest honor—the Silver Gavel Award.

It was recognized in the preparation of CHILDREN AND THE LAW that "law" is a particularly abstract concept for children. For this reason, the key legal concepts the programs seek to disclose are put in rather basic form. An effort was made to draw concrete illustrations from the child's world or experience.

In each lesson of CHILDREN AND THE LAW, the key concept is illustrated along with an introduction to the rules and laws as necessary adjuncts to a "just" and smoothly operating society . . . to a view of law as "process," ever changing as society's needs require it. Such concepts obviously require "translation" into the language of the children and need to be made concrete in terms of their life situations.

While the lessons of CHILDREN AND THE LAW attempt to engage in this process of re-symbolization, it is obvious that the classroom teacher's role is particularly significant. Using the teacher's guide materials which introduce and explore the issues of each lesson, the teacher is encouraged to seek the active participation of the children in discussion.

Pre-selected lessons from CHILDREN AND THE LAW are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16 mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of a teacher's guide for the series.

NOTE: In addition to video tape and video cassette, lessons seven through twelve (Intermediate Level) are also available on color 16mm kinescope. The per-lesson lease price is $15 (without TV rights) for a seven-day use period. The per-lesson purchase price is $160 (also without TV rights). Contact GPN for quotations on television use of these lessons.

Titles and key concepts for the lessons of CHILDREN AND THE LAW:

PRIMARY LEVEL —

1. THE BEST GAME IN THE WORLD — Rules enable people to establish orderly and enjoyable lives.

2. BEING 'IT' FOREVER — Rules must be enforced and respected if they are to be effective.

3. A GAME CALLED FREE BASE — If necessary, rules can be changed to make our lives easier and more enjoyable.

4. THE GREAT PICNIC — Laws are very important rules which are the responsibility of all.

5. THE BASEBALL GLOVE — Law is the responsibility of every citizen, not just the "professionals" we hire.

6. A FORKFUL OF SUGAR — Law is a process, not a system of inflexible rules. When society requires it, laws can be changed.

INTERMEDIATE LEVEL —

7. THE HERO SANDWICH — Rules and laws enable people to establish orderly and enjoyable lives with others.

8. THE STRANGER IN BLUE — Rules must be enforced and respected if they are to be effective.

9. HERE COME DE JUDGE — Laws are made and "interpreted" to maintain a just society and to protect the rights of every citizen.

10. HERO MEETS AN OLD FRIEND — Law is a process (not a system of inflexible rules) designed to help the offender as well as to protect citizen and property rights.

11. HERO GETS A LETTER — When society requires it, laws can be changed to insure greater justice and freedom.

12. FREE AT LAST — Law deserves the respect of citizens in a democracy, for law is everyone's responsibility, not just that of "professionals" we hire.

Produced by Midwestern Educational Television, Inc., and KTCA-TV, St. Paul-Minneapolis

BEST COPY AVAILABLE

BECOMING ME

Twelve, 15-minute lessons
Primary

"A child has a lot of uncertainties to face. He's learning all the time—some positive things, some negative. If a child can cope with himself and others then new experiences won't be frightening or bewildering. The series BECOMING ME is a tool for helping children cope with themselves and others. The lessons are from the child's point of view and use everyday situations as well as fantasy creatures."—from "An Introduction to BECOMING ME" with Dr. Joyce Brothers, psychologist, author and TV-radio personality

This social science series is designed to assist the primary student in learning concepts of human behavior and developing behavioral understandings.

Whether a child can relate, and how that child does relate to others both within his own society and in other societies, depends upon how he understands himself. Therefore, BECOMING ME deals with self—self-identification and self-image.

The series' goals are to free an environment for the child to develop a healthy self-image (self-respect, self-worth, self-esteem) and an understanding of himself and his self-resources. Within this framework, materials relevant to the understanding of the child and the world can deal honestly and realistically with the burning issues of contemporary society, not as emotional and controversial issues, but as aspects and problems of identity, interaction, conflict and change.

These open-ended experiences, utilizing the viewpoint of a child, will motivate students to seek their own conclusions through both classroom follow-up and related personal experiences. There will be a deepening of understanding as experiences develop through the grades which will be commensurate with the increasing complexity of conflict and change—adolescence, sex, drugs, etc.—and the compounding of real issues by social and other pressures.

BECOMING ME consists of three units of four programs, each concerned with self-identity and self-image.

A pre-selected lesson from BECOMING ME is available for preview from Great Plains National on quadruplex video tape, ¾-U video cassette or 16mm film. A returnable copy of the accompanying teacher's guide may also be obtained for evaluation and study.

BECOMING ME Program Titles and Summaries:

UNIT I: Physical Identity

1. LOOK AROUND YOU—This program offers an introduction to the function of expressions, movement, clothing and body-talk as new resources with which children can describe others and themselves. The objective of the program is to help children define and describe themselves as unique within a universal frame of reference.
2. INSIDE ME—This program depicts a group of girls and boys creating their conception of a person as that person might look "inside." Through interaction with each other and Ms. Gibbons, a nurse, the children discuss the world of the body. The program's main objective is to give the child an awareness of the remarkable and intricate instruments within the body.
3. THE MAGICAL, WONDERFUL—WHAT?—This program is a riddle presented in the form of a fable to kindle the child's appreciation of a remarkable physical resource—the body. In the end, the analogies between mechanical and human instruments are made clear and students learn that they are the answer to the riddle posed by the title.
4. IT'S EVERYWHERE—This is a program about the importance of our surroundings; the environment is everywhere and it has a definite impact on us. The objective is to give the child an awareness of, and appreciation for, the environment.

UNIT II: Social Identity

5. I BELONG TO SOMEBODY—This program is designed to help the children review their earliest and most fundamental social beginnings. As they look at the ways in which infants and very young children depend on caretaking adults (usually mothers and mother surrogates), they can reflect on the nature of that dependence and how, from the very beginning, human beings need each other.
6. SIXES AND SEVENS—This program projects the youngest peer social unit testing independence, defining leadership, exploring decision making and experimenting with group processes.
7. WHEN I GROW UP—This program introduces the child to work roles. It explores preliminary questioning into the aspects of job satisfaction and offers suggestions for investigation and discovery. The children are encouraged to examine their own interests for clues to achieving stimulative work experiences.
8. THE ME TOMORROW—This program discusses the process of change with the child and reveals the dramatic results of a growing, changing community contrasted with the apparent stagnation of a town that has resisted change. The principle of the open mind is suggested to facilitate the adaptation to change.

UNIT III: Emotional Identity

9. I THINK I FEEL, I'M ME!—This program explores two important elements of emotional development—the ability to think and the ability to feel. A narrator/guide assists the student in sorting out and identifying these two major human capabilities.
10. THE FEELING FINDERS—This program utilizes animation with an unusual approach as the Giffiltad creatures from outer space—Mozone and Starzon—arrive on the earth to study the feelings of people. The Giffiltads, with their Feeling Finder and Feeling Keeper, provide a vehicle by which the program's objective is revealed—the identification and labeling of feelings.
11. THE BRAINSTERS—This program explores ways in which thinking is used and how thinking is made up of different cognitive abilities. It shows how one child, Jill, uses four thinking abilities. Puppets Madame Imagination, Mr. Memory, Awareness Owl and Charlie Chooser personify each thinking ability.
12. NO ONE LIKE ME—This program has a three-fold objective toward the viewing audience: to show how thinking and feeling interact to make up independent action . . . to encourage investigation of and reflection upon the actions of people—actions that are brought about by thinking and feeling . . . and to emphasize that the ability to think and feel makes each person unique and individual.

BECOMING ME

BEST COPY AVAILABLE

(continued)

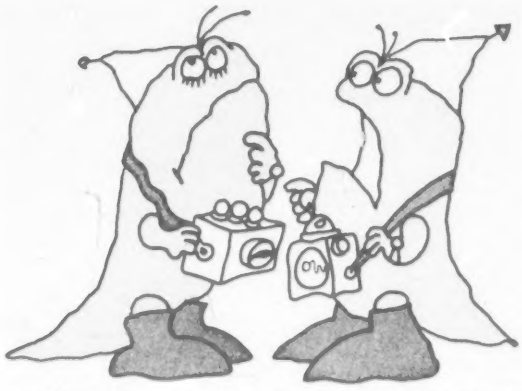
v'tape
v'cassette
film
COLOR

FILM PRICING

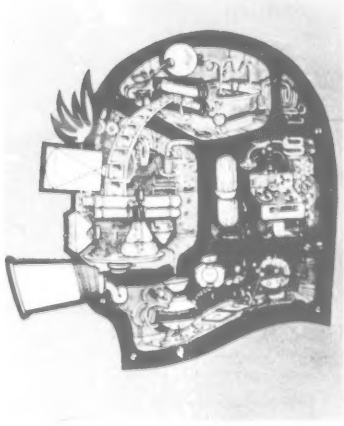
If the programs of BECOMING ME are acquired on film, they may be used either by television transmission . . . or as audio visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $120.00
RENTAL (one-week period, without TV rights) ..... $ 15.00

Please contact Great Plains National for quotations on television use of the programs.



In THE FEELING FINDERS (Lesson 10), Gilletad creatures from outer space arrive on Earth to study the feelings of Earth people. With their Feeling Finders and Feeling Keepers (see above), the animated creatures provide the viewing audience with a vehicle through which the film's objective is revealed – the labeling and identification of feelings.



Produced by Great Plains National at KUON-TV, Lincoln, Nebr.

LET'S BUILD A CITY

Sixteen, 15-minute lessons
Grades 2 or 3

BEST COPY AVAILABLE

v'tape
v'cassette
B&W

TV Teacher RUTH KOTILA

LET'S BUILD A CITY attempts to establish an awareness of the complex establishment we call a city. In addition, the series helps foster good attitudes of respect toward all people, and provides motivation for further research and study.

Television teacher Ruth Kotila takes the viewers from a study of the establishment of an early Indian village to the complexities of today's modern cities—including their industry, food production and distribution, schools, government, health problems, and public services (police, fire and sanitation departments).

Mrs. Kotila uses several production features in LET'S BUILD A CITY which add to the fun and clarity of her presentation. These include: "the magic picture," used to show films; "Montague J. Aminal," a papier mache "aminal" to provide a touch of humor; Grandmother Clock, a vehicle for exploring history; and the stories of Professor Pettigrew, an absent-minded professor who occasionally wanders through the lessons.

The guide which accompanies LET'S BUILD A CITY lists objectives, preparation, summary, development and suggested activities for each lesson.

To more completely involve the children, the guide suggests a long range project. Since Mrs. Kotila is building a model in the series, she suggests this as the best approach. However, other suggestions are included in the guide as well as patterns for a model city.

Mrs. Kotila states: "Too often children are used to watching television with a numb mind. If they are actively involved in a project which requires some thinking and discussion about the program, perhaps there will be more thoughtful viewing and learning taking place."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

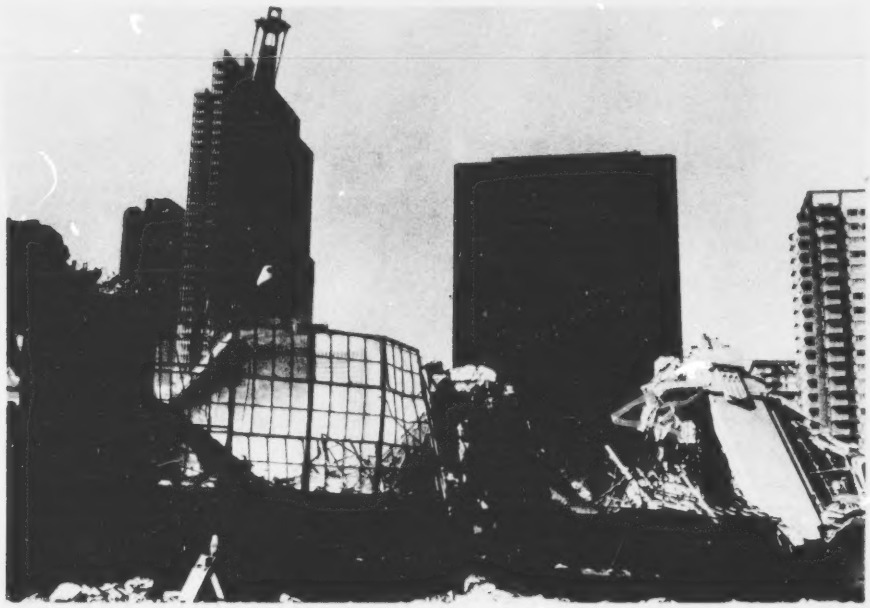
1. **INTRODUCING A CITY:** establishes an awareness of what a city is and raises some questions about the how and why of a city.
2. **WHY A CITY?** explores the reasons why people live together and why a specific area is picked for a community.
3. **LONG, LONG AGO:** provides a basis for the study of contributions made to America by people from all countries.
4. **LET'S EAT:** creates an awareness of the difficulties of feeding a city and gives a brief outline of the progression of food from the farmer to the market.
5. **TRAVEL TIME:** shows some kinds of transportation that are necessary to a city.
6. **HAND-MADE:** shows some of the skilled workers who still produce fine handiwork and instills an appreciation of the effort required by handiwork . . . forms a frame of reference for comparison with mass production.
7. **MASS PRODUCTION:** establishes an understanding of the basic principles of mass production . . . shows how industry forces houses from the core of the city to establish neighborhoods in the suburban areas.
8. **TALK TO ME:** establishes a realization of the need for communication—particularly "person-to-person" communication.
9. **TALK TO EVERYONE:** describes what mass communication is and how it's used.
10. **HELP:** shows that as more people inhabit the city, they cannot depend entirely on themselves, and they must pool their resources for some types of service.
11. **SCHOOL DAYS:** demunstrates the relationship between the school and the city and reinforces the importance of education.
12. **ELECT A LEADER:** shows that there must be some form of government and some rules in every situation.
13. **STAY HEALTHY:** establishes the concept of preventive medicine.
14. **WHERE DO YOU LIVE?:** show the differences and similarities among city, suburbs and country . . . emphasizes the fact that wherever you live is the best place for you.
15. **IS JACK A DULL BOY?:** defines recreation and shows that recreation is a very necessary part of living and therefore the city has a responsibility to make some provision for recreation.
16. **MONSTERS OF THE CITY:** indicates a few of the problems inherent in a metropolitan society and emphasizes that these problems must be recognized and fought.

Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV

INHERIT THE EARTH

BEST COPY AVAILABLE

Nine, 20-minute lessons
Intermediate



Today our waters are polluted, our air unbreathable, our cities uninhabitable and our landscapes bulldozed. More and more species of plants and animals are unable to exist in the new environment man is creating. And what about man? Will he survive or want to survive in his new world?

INHERIT THE EARTH is concerned then with man's environment—an environment that is in serious trouble. But this color-film series is not a course in conservation filled with problems of erosion and pollution and misuse of natural resources.

Rather, INHERIT THE EARTH makes the student aware of his environment, of the fascinating world in which he lives. With the increasing awareness of the environment comes the discovery of variation. It is the idea of variation that makes lives interesting; there is always something new to see, to find or to learn. As the students understand the concept of variation, they also become aware of the interdependence of all living organisms and of the part man plays in the delicate balance of life.

The television teacher is ecologist Gary Breckon of the University of California at Davis. He concedes that preservation of natural areas is important, but maintains that intelligent urban planning and design are absolutely essential to the quality of life in our Twentieth Century world.

During INHERIT THE EARTH, children are encouraged to think creatively about such topics as the spacing of people, recycling of waste materials, and the design of new systems of transportation. At the same time, the child is warned that although blue-sky planning is interesting and valuable, all such planning must eventually be modified by the realities of economics, property rights, and the will of the majority.

Sample previews of typical pre-selected lessons from INHERIT THE EARTH are available on 16mm film from Great Plains National. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

v'tape
v'cassette
film
COLOR

INHERIT THE EARTH lesson titles and synopses:

1. **WHAT IS A COMMUNITY?**—demonstrates that plants and animals are dependent on one another and, as a result of this dependency, that there is an organization or structure to nature.
2. **A CRUEL FRIENDLY PLACE**—discusses adaptation to show the close relationship between the organism and its environment.
3. **WHERE HAVE ALL THE FARMERS GONE?**—defines the role of agriculture and shows some of its problems.
4. **SPREAD OUT OR SQUEEZED IN**—discusses the effect that man as an environmental factor is having upon himself.
5. **A BIG EXCITING MESS**—explores some of the problems inherent in a big city and possible solutions for some of the problems.
6. **CAN WE MAKE IT ANY BETTER?**—discusses the relationships between various parts of a city and why a city develops the way it does.
7. **WHAT WILL WE DO WITH IT?**—explores the ever growing problem of what to do with billions of tons of waste materials in the United States.
8. **THE SPACE EATERS**—investigates the automobile and the role it plays in the American way of life.
9. **WHAT WILL WE DO SATURDAY?**—demonstrates the increasing psychological and environmental problems that come with increased leisure time.

INHERIT THE EARTH may be used either by television transmission . . . or as an audio-visual presentation within a classroom. The per program purchase and rental fees:

PURCHASE (without TV rights) $180
RENTAL (one week period, without TV rights) ..... $ 15

Please contact Great Plains National for quotations on television use of the programs.

Produced by KQED Educational Services in San Francisco

THAT'S A GOOD QUESTION!

Twelve, 30-minute lessons
Intermediate

BEST COPY AVAILABLE

A growing concern of educators involves the problem of combating prejudice and racism in pupils. Increasingly, news media carry accounts of inter-ethnic and racial conflicts between students throughout the country.

Research on attitude formation, regarding racial differences, indicates that prejudice develops very early in the lives of children. Actually, most children are fully aware of not only racial differences, but also of the typical stereotypes assigned to each racial group, by the age of six. The battle to help children grow up to be free of prejudice must therefore start early.

For these reasons, this course in human relations was designed for the intermediate grades. Some 80 questionnaires were distributed to teachers and students in five school districts in the San Francisco area. The comments, questions and reactions received through these questionnaires form the basis for THAT'S A GOOD QUESTION!

The programs are divided into three segments. The first segment consists of six programs dealing with general topics regarding race, prejudice, etc. The second segment of five programs treats specific ethnic minority groups while the last program deals with the general aspects of human relations.

Also included in THAT'S A GOOD QUESTION! are two optional in-service programs designed to introduce teachers to this series.

Sample previews of typical pre-selected lessons from THAT'S A GOOD QUESTION! are available on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

v'tape
v'cassette
B&W

TV Teacher DR. STATEN W. WEBSTER

The Lesson Outline:

1. **WHY ASK ME?: heightens the students' levels of awareness of the great ethnic, sub-cultural, occupational and class differences present within the population of the United States.**
2. **WHAT DOES RACE MEAN?: helps students learn that "race" is a concept which is used as a convenient way of grouping people who share similar physical features.**
3. **WHY ARE PEOPLE PREJUDICED?: helps students learn the meaning of the concept of prejudice and to see the various ways in which prejudice can manifest itself.**
4. **HOW DOES PREJUDICE COME OUT?: helps students to become aware of the causes and manifestations of prejudice and provides an affective-based learning experience.**
5. **WHAT IS A MINORITY GROUP?: Part I: introduces and explains the concept of an ethnic group and reviews the ethnic history of the United States.**
6. **WHAT IS A MINORITY GROUP?: Part II: tries to help students get an idea of and feeling for what it means to be a newcomer in a strange country.**
7. **WHAT DOES IT MEAN TO BE A NATIVE AMERICAN?: Mr. David Peri, head of the Ethnic Studies Department of Sonoma State College in California, discusses the American Indian, especially the Miwok tribe of Northern California of which he is a member.**
8. **WHAT DOES IT MEAN TO BE A CHINESE AMERICAN?: This program was developed jointly by Mr. Alan Wong, executive director of the College YMCA at San Francisco State College, and Mr. Kenneth Wong, a newspaper man for the only newspaper in this country published in both Chinese and English.**
9. **WHAT DOES IT MEAN TO BE A JAPANESE AMERICAN?: Consultant and television teacher for this program is Mrs. Florence Yoshiwara, advisory specialist in the Title IV program of the San Mateo City School District and coordinator of the Japanese American Curriculum Project in that school district.**
10. **WHAT IS LA RAZA?: Mr. Joe Coto, director of the ESEA Title III Program in Alameda County, California, is the consultant and television teacher for this program on Mexican Americans.**
11. **WHAT DOES IT MEAN TO BE A BLACK AMERICAN?: Mrs. Mildred Murphy of KQED-TV in San Francisco, California, and developer of the program on Black Culture in the Berkeley Unified School District Project EPOCH, teaches this program on the Black American.**
12. **WHY CAN'T PEOPLE GET ALONG? and HOW CAN A PERSON NOT BE PREJUDICED?: focuses on interpersonal relations, in other words, deals with the human problem of getting along with others regardless of race, color or creed.**

Produced by Bay Region Instructional TV for Education at KQED-TV, San Francisco, California

BEST COPY AVAILABLE

CULTURAL UNDERSTANDINGS

Fourteen, 30-minute lessons
Grades 5 or 6

BEST COPY AVAILABLE

Great Plains National considers this telecourse a vitally important addition to its growing offering of social science enrichment materials recorded for use in a program of televised instruction.

CULTURAL UNDERSTANDINGS, produced by the Denver (Colorado) Public Schools at KRMA-TV, is designed to increase understandings of the cultural heritage, attitude and contributions of—and opportunities for achievement by—each of four minority ethnic groups in the United States.

Each of the ethnic groups—Asian American, American Indian, Spanish American and American Negro—is presented in the series with a three-program unit. There are also excellent introductory and summary lessons.

In an introduction to the teacher's guide accompanying the telecourse, Paul H. Schupbach, director of Great Plains National, notes:

"Though concepts developed in this telecourse embody the experiences of minority ethnic groups, we feel such concepts represent basic and viable ideas applicable to all members of the Family of Man.

"And, although production situations are oriented to Denver, Colorado, and the Southwestern United States, one can easily transfer the ideas and concepts to other cities and regions of the country where there are parallel needs for cultural understandings."

Among the general concepts developed in CULTURAL UNDERSTANDINGS:

—Every racial or ethnic group represented within the United States has made important historic contributions to the development of the country.

—Customs practiced by people as part of a culture are slow to change. The need for change must outweigh an old belief before changes occur.

—Prejudice is a barrier to understanding. Accurate knowledge may help eliminate this barrier . . . thus the continuing need for education in respect to how certain peoples live and why they believe as they do.

—Part of the strength of this nation lies in the diversity of its people, and in their right to disagree and yet work collectively toward satisfactory solutions to problems affecting all of us.

TV Teacher/Host JOHN RUGG

videotape videocassette **COLOR**

OUTLINE OF THE COURSE: Lesson numbers, titles and resumes:

1. **SOURCES OF UNDERSTANDING**—Teacher-Host John Rugg briefly surveys the introduction of European and Asian cultures to this continent . . . and the historically influential role that American Indian groups have had upon the development of our country. In this introductory lesson, Mr. Rugg also explains the who, why, how and what of the telecourse.

2. **ASIAN AMERICAN HERITAGE**—Students are visually introduced to the many aspects of a rich heritage that have become blended into the American way of life—food and dress, language, poetry, art and religion.

3. **MEET THE HIRAOKAS**—Viewers meet members of a Japanese American family and follow the many activities of their daily lives—at school, at work, and at play.

4. **FESTIVALS, FUN AND THE FUTURE**—Viewing students observe festivities of the Chinese New Year as it is celebrated in San Francisco and Denver . . . and become acquainted with other festivals that have deep meaning for Japanese Americans. The fun world is depicted in scouting activities, judo school, annual picnics and family fun in the mountains. Viewers will also see a cross-section of Asian Americans at work and how this work relates to their future.

5. **RESERVATIONS IN THE SOUTHWEST**—Indian reservations in the Southwest are visited via film. Viewers will meet governors of three of the 19 pueblos, see Indian life in the home and at school, learn of the ways Indians make their living, gain an understanding of the Indian governmental system and hear Indian leaders speak about the future of their people.

6. **INDIAN LIFE IN A CITY**—Through visits to Indian homes and to public schools Indian boys and girls attend . . . and through work situations and meetings of Indian organizations, the viewing students will meet Indian families living and working in Denver.

7. **INDIAN ARTS AND CRAFTS**—Seen are various exhibits of Indian arts and crafts. The viewer learns interesting facts about beadwork of the Plains Indians, Navajo sandpainting, Southwest pottery, Indian weaving and doll making . . . and the new directions Indian art is taking at Santa Fe's Institute of American Indian Art.

8. **HISPANIC HERITAGE**—Important aspects of Hispanic heritage are traced to emphasize many of the contributions that have blended into an American way of life. The viewing student, through on-location filming and recording, visits historic points in the Southwest and learns of religious heritage and agricultural influences in small New Mexican villages. Students will also relive—with a ranchero and his modern vaqueros—a way of life on one of the old ranchos of the Southwest.

9. **HISPANIC CULTURAL ARTS**—Language, music, dance, architecture and art are discussed and explained with visual techniques to help make children aware of the influence these cultural elements have had in the Southwest. Musical artists perform . . . historical and modern homes are visited to show the Spanish influence in architecture . . . and the folk art of wood carving and the making of Santos is demonstrated.

10. **HISPANIC LIFE IN A CITY**—The program focuses on the 50,000 Hispanic Americans now living and working in the Denver area. The viewing students see these people in their work world, in community activities . . . and gain an insight into the way they feel about certain things in their lives. A viewing highlight is the visit to a July 4th fiesta.

11. **PATRIOTS AND WESTERN PIONEERS**—A recounting of the important contributions made by American Negro patriots and pioneers in our history—in wartime as soldiers and in the early American West as cattlemen and other important personalities.

12. **AMERICA—CULTURALLY SPEAKING**—This lesson deals with the important contributions American Negroes have made in broad fields of cultural heritage—in art, music, literature, the theater, sports, motion pictures and dance. Featured are "The Singing 100," a talented choir from Manual High School in Denver. Through song and verse, the group brings meaning to this part of our culture.

13. **AMERICAN NEGROES IN OUR CITY AND NATION**—"Where am I going?" "What is in my future?" "What type of work will I be doing?" "Can I really make my dreams come true?" . . . this lesson attempts to answer in part these kinds of questions, particularly as they pertain to Negro boys and girls. Highlight of the program: renowned Negro actor Sidney Poitier speaks of his early life in the Bahamas and the difficulties he overcame to become one of the most important personages on the American dramatic scene. His message concerning the importance and value of reading should be an inspiration to all young people everywhere.

14. **UNDERSTANDING FOR THE FUTURE**—This concluding program emphasizes not only some of the historical contributions made by all ethnic groups but brings out as well the importance of the role that all groups play within our society today. The viewing student will hear young people, as well as adults, express themselves on problems affecting all of us . . . and offer help to bring about better understanding for the future.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Denver (Colo.) Public Schools at KRMA-TV

CONDITIONS AND RATES FOR 'LIVING IN A NUCLEAR AGE' . . . 'MULLIGAN STEW' . . . 'PHOTO FUN CLUB'

The 4-H series described in this section of the catalog — LIVING IN A NUCLEAR AGE . . . MULLIGAN STEW . . . and PHOTO FUN CLUB — may be used by 4-H organizations and "outside of 4-H" organizations (including school systems) that pay the rental fee or purchase price for the series, IF THE SERIES IS CLEARED FOR THIS USE THROUGH THE RESPECTIVE STATE 4-H COORDINATOR (contact state 4-H office or county extension office).

RENTAL

FILM (does not apply to PHOTO FUN CLUB which is not available on film)

The entire series (unlimited one-week play for each program—TV RIGHTS INCLUDED)..... $225.00

Same as above except NO TV RIGHTS 90.00

VIDEO TAPE (price noted is for materials recorded on GPN tape)

The entire series (unlimited one-week play for each program—TV RIGHTS INCLUDED)..... 285.00

VIDEO CASSETTE (cost provides 10-month lease with option to purchase after 90 days)

The entire series (on GPN cassettes--includes CATV rights).... 422.50

PURCHASE

FILM (PHOTO FUN CLUB is not available on film)

The entire series (with unlimited TV rights)

LIVING IN A NUCLEAR AGE..... 812.00

MULLIGAN STEW 1,164.00

VIDEO TAPE

The entire series (on user's tape, with unlimited TV rights)..... 600.00

VIDEO CASSETTE

The entire series (including cassettes and CATV rights) 650.00

Please contact Great Plains National for information on extended use plans, networking costs, additional sets . . . AND FOR SPECIAL PREVIEWING ARRANGEMENTS FOR THESE 4-H MATERIALS.)

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"...a service agency of the University of Nebraska – Lincoln."

LIVING IN A NUCLEAR AGE

Six, 30-minute lessons
Junior High or Intermediate

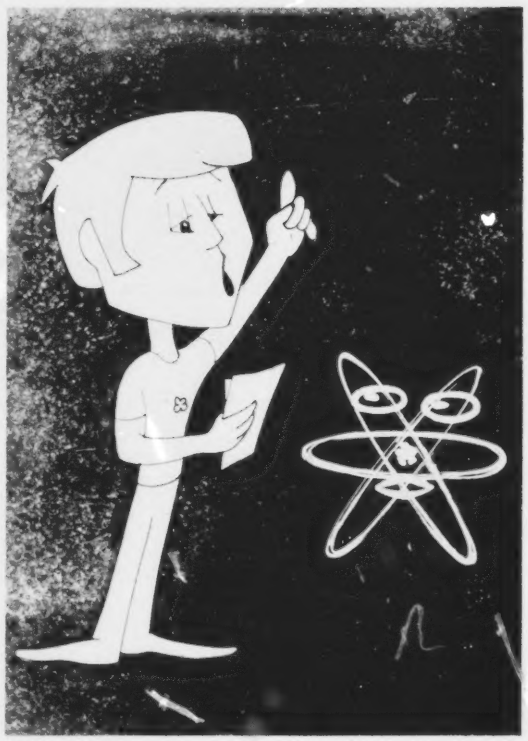
BEST COPY AVAILABLE

The programs of LIVING IN A NUCLEAR AGE are all about the atom and its effect on our lives today. The series is built around a half-dozen, informative and entertaining programs which feature a famous Hollywood voice, original Hollywood music and both regular and "far-out" cartooning and computer animation effects.

Cartoon host for the series is "Ion," whose voice is that of Mel Blanc (he's Bugs Bunny, Porky Pig, etc.). "Ion" invites the viewer to explore the inner space world of nuclear energy and to "turn on" with the original music of "Isotope Walk," "Irradiation Waltz," "Neutron Analysis," and "Pieces of Atom," all performed by Herbie Mann, Ray Brown and Barney Kessel of Columbia Studios in Hollywood.

In general, the series is concerned with the benefits, dangers and safeguards of the nuclear age. In addition to providing solid scientific information, LIVING IN A NUCLEAR AGE probes the role of nuclear energy in current social issues now prominent in the news.

Lease and purchase costs for this series are outlined on the introductory page to this section of the catalog. Special previewing procedures are in effect for LIVING IN A NUCLEAR AGE. Contact Great Plains National for particulars. Complete resource kits are available for use in conjunction with LIVING IN A NUCLEAR AGE.



Summaries for the programs of LIVING IN A NUCLEAR AGE:

1. **DISCOVERING THE ATOM** — The secrets of atomic structure, unstable atoms, fission and shielding; plus a study of career opportunities and historical development of atomic and nuclear knowledge.

2. **POWER FROM THE ATOM** — Ecology, the atom, fusion, use of nuclear power, elements of a power plant, safeguards in a power plant, desalination and possibilities of agri-nuclear complex.

3. **RADIOISOTOPES** — Definition and uses of radioisotopes, including tracing, dating, half-life and decay, and Systems for Nuclear Auxiliary Power (SNAP).

4. **NUCLEAR ENERGY AND LIVING THINGS** — Sources and uses of radiation with living things, discussion of individual radioisotopes, natural radiation, useful and damaging aspects of radiation, somatic and genetic effects, and applications in agriculture and medicine.

5. **SOCIETY AND THINGS NUCLEAR** — Civil defense procedures, necessity for planning and group action, results of a nuclear blast, effects of distance on radiation, principles of shielding, fallout shelters (home and community), and waste disposal procedures.

6. **BOMBARDING THINGS** — Effects of radioactive materials — alpha particles, beta particles and gamma rays — safeguards and shielding requirements for each, beneficial uses of gamma irradiation and neutron activation analysis.

v'tape
v'cassette
film
COLOR

A 4-H TV Production . . . in cooperation with the Extension Service, United States Department of Agriculture; Department of Defense, Office of Civil Defense; and State Extension Services of the Land Grant Universities (prime location was Kansas State University in Manhattan.)

MULLIGAN STEW

Six, 30-minute lessons
Intermediate

BEST COPY AVAILABLE

"The Peanut Butter Conspiracy" . . . "Bread" . . . and now it's "Mulligan Stew," a five-piece kids' rock music group organized especially for this series to teach good nutrition practices to the youth of our country.

It's all part of a special youth nutrition education program mounted by the National 4-H Service Committee in cooperation with the U.S. Department of Agriculture and the Extension Service of the Land-Grant Universities.

The programs of MULLIGAN STEW feature "fun-to-learn" activities and projects designed to teach good nutrition practices to 4th, 5th and 6th graders; however, the appeal of the programs is wide in that they feature something for the sandbox set, moms and dads . . . and grandparents, too. Main thrust of the series is focused on low income urbanites.

Production techniques include "Laugh-In" one-liners . . . come-alive puppets (ala "Sesame Street") . . . and "Mission: Impossible" take-offs. On-camera guests include astronauts and world-famous food authorities and scientists.

Members of the Food Council of America and the food industry who have previewed MULLIGAN STEW have been enthusiastic in their praise of the "excellent educational technique and creativity that have gone into the making of the series." They commented: "We feel that the programs are in the spirit of the Nutritional Awareness campaigns in that they present a simple and straighforward message in a bright and entertaining package that will make children more aware of the need to eat a balanced diet without 'turning them off' on the subject of nutrition."

Lease and purchase costs for this series are outlined on the introductory page to this section of the catalog. Special previewing procedures are in effect for MULLIGAN STEW.

v'tape
v'cassette
film
COLOR

Summaries of the MULLIGAN STEW programs:

1. **THE GREAT NUTRITION TURN OFF** — the four food groups . . . the basic nutrients . . . what food does. "Mulligan Stew" tackles a "Mission: Impossible" — waking up a sleeping town's residents, including: moms and dads, firemen, a mailman, barber, bank robber and a cop, and . . . a cow too tired to give milk.

2. **LOOK INSIDE YOURSELF** — 4 4 3 2 . . . a magic clue . . . why breakfast . . . digestion. The Mulligan's rock music and songs beat out why "ya gotta eat breakfast." A high school girl is no longer "up-tight" and gets lots of dates, while her brother again becomes a star athlete after being revived.

3. **THE FLIM FLAM MAN** — fad diets and quick diets . . . what additives are and why . . . natural foods. A culprit is foiled by Wilbur Dooright when he tries to sell fad diets and food pills to the "Mulligan Stews". The mission has intrigue and physical competition as the far-out diets are proven taboos and lose out.

4. **GETTING IT ALL TOGETHER** — plants and animals become food . . . what people eat where . . . plan, buy and prepare. The "Mulligan Stews" (Maggie, Mike, Manny, Micki and Mulligan) plan, shop and prepare a dinner for a world population. Hundreds of guests in native costume offer their kind of entertainment and fun.

5. **COUNT-DOWN** . . 4 4 3 2 — new foods (sea, space and synthetic) . . . production meeting demands . . . processing, packaging and transportation. The Mulligans get help from an astronaut at NASA, as well as famous research scientists when their mission involves saving their pal, Wilbur Dooright, from a life and death fight with the elements of Old Mother Nature.

6. **THE RACER THAT LOST HIS EDGE** — calories . . . you are what you eat . . . snacks (good and not so good). A fat race driver, who keeps losing weight, and his new bride, who keeps stuffing herself with goodies, learn why a healthy diet is for champions. They learn you are indeed what you eat and that one has to plan right, buy right and prepare right.

A 4-H Production . . . in cooperation with USDA and Extension Service.

PHOTO FUN CLUB

BEST COPY AVAILABLE

Six, 30-minute lessons
Intermediate

This series introduces young people (9- to 12-year-olds) to cameras, film, picture composition . . . and turns common errors into learning situations. The on-camera students (all 4-Hers) learn how to use a camera to take clear, sharp pictures that convey a message, preserve a memory . . . and help record progress made in their 4-H club activities. In addition, they learn to tell stories with photos and to record events, ideas and situations that surround their daily activities.

The production setting for PHOTO FUN CLUB is photography project leader Dick Arnold's recreation room, the weekly meeting site for the club. Dick Arnold is farm radio director at Michigan State University station WKAR. He was club leader on an earlier production, "4-H TV Action Club," which resulted in the enrollment of two million youths in the 4-H club program.

Lease and purchase costs for this series (it is available *only* on videotape and videocassette) are outlined on the introductory page to this section of the catalog. Special previewing procedures are in effect for PHOTO FUN CLUB. Contact Great Plains National for particulars. Complete resource kits are available for use in conjunction with PHOTO FUN CLUB.

v'tape
v'cassette
COLOR

Program topics for PHOTO FUN CLUB:

1. How a camera takes a picture . . taking care of a camera . . holding and aiming a camera . . importance of camera angle . . handling and storing negatives and prints . . telling stories with a camera . . . the five things needed to take a photograph — light, a subject, camera, film, processing . . various types of camera and films . . . loading a camera . . . Dick Arnold assigns picture-taking project.

2. Assignment photos critiqued . . proper camera holding techniques . . correct exposures and backlighting . . filing system for negatives and prints . . how to mount photos . . . more photos assigned.

3. Critiquing session . . photo composition . . planning cards for picture-story project . . a picture-taking checklist . . . members are asked to plan a picture story.

4. Errors in picture-taking and how they could have been corrected . . picture stories and planning cards discussed . . Milwaukee, Wisconsin, County 4-H Agent Carl Smith visits the meeting and asks the group to participate in Community Conservation Week by preparing photo posters for store windows.

5. Movies of the conservation photo field trip are shown . . . further discussion on picture stories and planning . . . examples of good and bad composition are shown . . guest Frank Pallo of the Eastman Kodak Company discusses adjustable cameras and some of their benefits.

6. Members show the picture stories created for conservation week . . . the entire series is reviewed . . . Agent Smith again visits the meeting.

Produced by WMVS-TV, Milwaukee, Wisc., . . . in cooperation with Eastman Kodak Company, Extension Service of the USDA, Cooperative Extension Service of the Land-Grant Universities and the National 4-H Service Committee, Chicago.

jr. high, secondary, adult

MAN AND HIS ART

BEST COPY AVAILABLE

Six programs—5/45-minutes, 1/30-minute
Secondary, College, Adult

v'cassette film COLOR

MAN AND HIS ART is a series of dynamic color films designed to show not only what man has produced but also to aid the viewer in relating to works of art—both past and present.

Through the use of superb camera techniques, the viewer sees into the art under inspection. Superimposed arrows show the movement within a painting; overlay lines designate the duplication of shapes and form as well as the use of the vanishing point.

Figures are completely removed . . . or moved within the work of art to show the necessity of their particular position in relationship to the entire composition. For the first time, many students and art lovers will be able to see the masterful use of various techniques by many of the world's greatest artists.

The clanging modernistic works of Andy Warhol may not be as pleasant to some art connoisseurs as the quiet, serene works of da Vinci or Rembrandt—but yet both have their place in the world of art. This beautiful series provides the viewer an opportunity to communicate with the artist through his works.

Many visitors to a museum such as the Art Institute of Chicago, where this series was filmed, claim to have already made up their minds about art—they know what they like. The familiar subjects that copy reality, perhaps recalling pleasant associations for the visitor, are most likely pointed out as being "what they like." And even as many will reject the stark abstractions of the modern artist, they are willing to accept and even acclaim the steel and concrete structures of modern architecture while rejecting the decorative motifs of the past.

Art, therefore, is not a single entity such as a painting or a sculpture but rather a composite of all that man has created. MAN AND HIS ART explores various styles of artistic creation and, with the help of each of the artists, teaches us to see.

The first film in this series, "The Shape of Our Vision," is available for free previewing from Great Plains National.

MAN AND HIS ART Program Summaries:

M-395—THE SHAPE OF OUR VISION—examines the anatomy of a painting. Using Georges Seurat's "Sunday Afternoon on the Grande Jatte," the viewer is taken inside the artist's work and discovers the relationships within it and with respect to other works of art (45 minutes).

M-396 — STYLE: THE MAN AND HIS WORK — analyzes, through comparison, the traits of style from the medieval Italian schools through the works of such artists as Rubens, Rembrandt, Picasso and Braque (45 minutes).

M-397—AND THERE WAS LIGHT—investigates impressionist and artistic movement through the use of line and texture in the paintings of Degas, Monet, Cezanne and others (45 minutes).

M-398 — REFLECTIONS OF REALITY — studies nudes, landscapes and still lifes as the most familiar of artistic subjects. The film discusses the reasons that could dictate an artist's choice of subject (45 minutes).

M-399—THE PAINTER'S EYE—gives an insight into the contemporary artists such as Kandinsky and Klee—their techniques in line and color composition—and compares them to older, more traditional artists (45 minutes).

M-400—NON-WESTERN—is an in-depth study of early Oriental art, including the Buddha figure, bronze works and the importance of patina as well as the funerary figures. Also investigated is the African collection of the Art Institute of Chicago (30 minutes).

THE PRICING SCHEDULE

The 45-minute films of MAN AND HIS ART rent (a one-week period) for $22.50 each; the 30-minute film, $15. Purchase price for each of the 45-minute films is $360; the 30-minute film, $240. The above fees do not include television rights. Contact Great Plains National for information about such rights.

Produced by Chicago's TV College at WTTW-TV . . . in cooperation with the Art Institute of Chicago

BASIC MACHINE SHOP PRACTICES

Fifteen, 30-minute lessons
Adult

v'tape B&W

This series of programs is directed to semi-skilled levels of the machine craft industry with particular emphasis given to precision metal working. The material should also be of value to business and trade schools, and some government agencies.

The prime objectives of BASIC MACHINE SHOP PRACTICES:
—To provide machine shop employees with knowledge of basic shop principles and practices . . . and thus supplement actual job experiences;
—To present an overview of today's machine shop requirements and occupations for the worker, the student and others interested in the field; and
—To stimulate a design for further study and self-improvement.

This course is designed to be very basic . . . although many details normally found in a general course are not covered in order that specific shop requirements can be emphasized; for example: during the shop math review, the emphasis is on decimals because this form of measurement is more important to the precision metal worker than other forms, such as fractions.

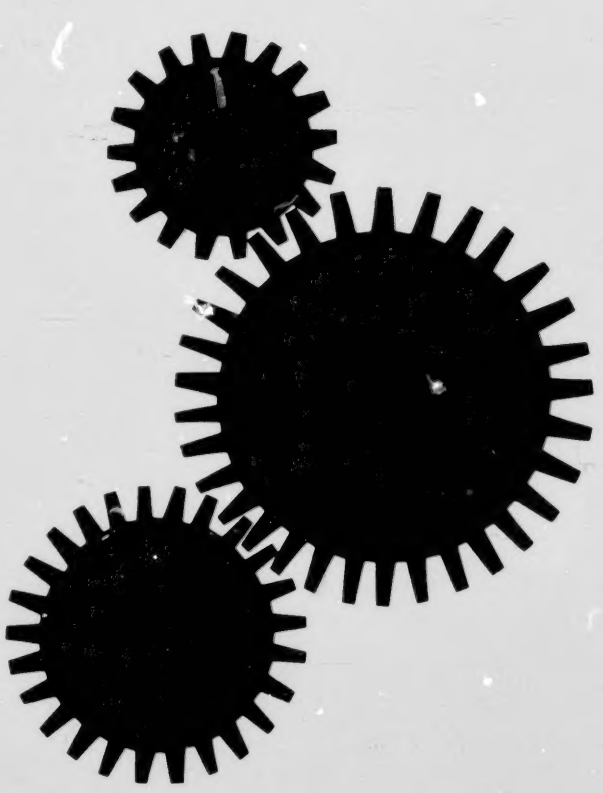
Each of the programs features films shot in the machine shop of the General Electric Company . . . and commentary/lecture presentations by machine shop teachers employed by General Electric.

Auxiliary materials for this series include a set of examinations and accompanying answer sheets for each of the programs.

Sample previews of typical pre-selected lessons from BASIC MACHINE SHOP PRACTICES are available on either quadruplex video tape or kinescope. A sample set of the exam answer sheets may also be obtained for evaluation.

Lesson titles and topics:

1. SHOP MATHEMATICS—Decimals and decimal equivalents
2. SHOP MATHEMATICS—Addition and subtraction of decimals; application
3. SHOP MATHEMATICS—Multiplication and division of decimals; applications
4. SHOP MATHEMATICS—Circular measurement and applications; Vernier Scale
5. PRINT READING—Function, reading and drawing of blueprints
6. PRINT READING—Dimensioning, print notes, symbols, print revisions
7. PLANNING—The vital role of planning work sheets in manufacturing
8. USE OF PRECISION TOOLS—Use of a scale; reading the Vernier Caliper
9. USE OF PRECISION TOOLS—Reading the micrometer and dial indicators
10. USE OF PRECISION TOOLS—Other small tools used in checking work
11. MACHINABILITY—Turning: Turning fixture, checking tool, cutting tool, operator steps
12. MACHINABILITY—Milling: Milling fixture, checking tool, cutting tool, operator steps
13. MACHINABILITY—Grinding: Grinding fixture, checking tool, cutting tool, operator tool
14. MACHINABILITY—Drilling and Reaming: Fixture, checking tool, cutting tool, operator steps
15. SAFETY—Five-Point Plant Safety Program



Produced by Vermont Educational Television at the University of Vermont, Burlington . . . in cooperation with the General Electric Company

SPORTSMANLIKE DRIVING

Thirty, 30-minute lessons
Secondary and Adult

BEST COPY AVAILABLE

The constantly increasing need to provide learning experiences in the proper operation of a motor vehicle has caused the area of driver education to become one of major concern in today's secondary school curriculum.

SPORTSMANLIKE DRIVING will provide some of the learning experiences necessary to this vitally important curricular area. Its lessons vividly present concepts in a manner not possible in the normal classroom or driving laboratory situation.

Fourteen months of painstaking work were involved in the production of this outstanding course. The producers exercised great care in seeking locations and conditions which would effectively and graphically demonstrate the instructive points of each lesson.

Illustrative concepts presented in the lessons of SPORTSMANLIKE DRIVING will reinforce the classroom instructor with demonstrations of the most widely-accepted techniques and principles of safe driving. Leading safety and driver education specialists throughout the country were consultants during preparation of this series, thus making it one of the most thoroughly researched courses available for instructional television today.

Both the telecourse and the teacher's guide accompanying the course are designed to be compatible with *Sportsmanlike Driving*, long recognized as the standard textbook for driver education in the United States.

Author of the script and on-screen teacher for the course is Harold O. Carlton, Educational Consultant for the American Automobile Association. Mr. Carlton brings 30 years of pioneering, driver education experience to the presentation. His positive, direct and natural manner make SPORTSMANLIKE DRIVING an extremely effective educational experience.

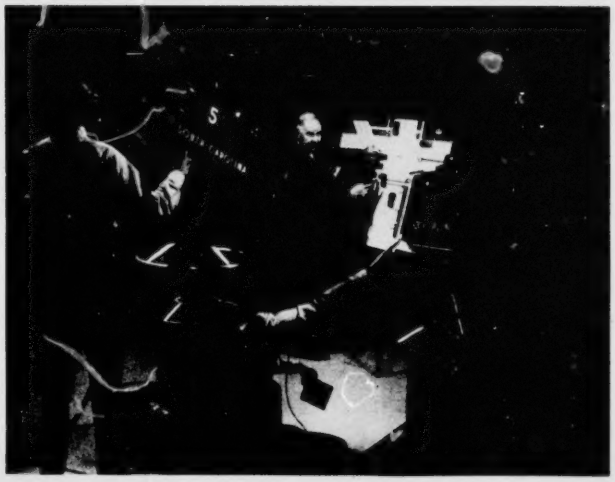
Great Plains National makes this course available for lease on video tape or for sale or lease on film, kinescope and U-Matic videocassette—for both telecast and non-telecast use. The course may be used for telecast or non-telecast instruction by schools or as public service presentation by ETV stations.

All thirty lessons are available on monochrome video tape. Fourteen of the thirty lessons are available exclusively on color film and U-Matic videocassette. They are so noted by "(COLOR)" in the lessons listing on this page. The balance of the lessons (sixteen) are on black and white kinescope and U-Matic videocassette.

Also being made available are thirteen selected lessons from the full course. This selection, termed a "Refresher Series," was chosen to provide users with a review-type series geared for the experienced driver who may derive benefits from being reminded of some important driving principles either forgotten or neglected over the years. Lessons comprising this "Refresher Series" are coded with a star in the lessons listing on this page.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
film
COLOR



TV TEACHER HAROLD CARLTON

The lessons titles of SPORTSMANLIKE DRIVING:

1. A Time to Live ★
2. How the Automobile Runs
3. Taking Care of Your Car ★
4. Physical Fitness and Traffic Safety
5. The Eyes of the Driver ★
6. Attitude and Behavior of a Good Driver ★
7. Traffic Laws Made by Nature ★
8. Traffic Laws Made by Man ★
9. Motor Vehicle Laws
10. Traffic Law Observance & Enforcement ★
11. Driver's Permit or Operator's License
12. Getting Ready to Drive (COLOR)
13. Fundamental Driving Techniques I (Automatic Transmission) (COLOR)
14. Fundamental Driving Techniques II (Standard Transmission) (COLOR)
15. Basic Maneuvers I (Turning & Backing) (COLOR)
16. Basic Maneuvers II (Hill Starts and Parking) (COLOR)
17. Advanced Driving (COLOR)
18. Night Driving and Seeing (COLOR)★
19. Reaction, Braking and Stopping Distances ★
20. Driving in Cities and Towns (COLOR)★
21. Driving in the Country (COLOR) ★
22. Driving on Freeways (COLOR) ★
23. Driving Under Adverse Conditions (COLOR) ★
24. Skids and Skidding (COLOR)
25. Alcohol and Drugs vs. Safe Driving
26. Traffic Safety, Vehicle Design and Equipment (COLOR)
27. Driving As Your Job
28. Buying and Insuring Your Car
29. Map Reading and Trip Planning (COLOR)
30. Traffic—Present and Future Needs

Produced by the South Carolina ETV Network under auspices of the American Automobile Association

OUR WORLD OF ECONOMICS

Thirty-two, 20-minute lessons
Junior High or Secondary

OUR WORLD OF ECONOMICS is not designed to train economists or even to survey economics. It is designed to show the economic world in such a practical way that the students will be motivated to understand why the economic world is as it is. Students need to evaluate alternative solutions to current problems of a personal or social nature. Often there is no right or wrong solution. Most important is the process of arriving at that choice. John A. Brooks of Indianapolis is the television teacher.

OUR WORLD OF ECONOMICS is designed to:

1. introduce workable tools which the student can use to help him understand the world around him, including the world of economics. These tools are the concepts of *Systems Analysis*, which is the discovery of order out of seeming confusion, the making of *Models*, defining alternative solutions for *Problem Solving*.

2. elucidate fundamentals of economic thinking, so that the individual will gain a basic grasp of the world of economics as it exists in the United States and the world. He will learn to look at the economy from the standpoint of the macro (overall) and the micro (individual) viewpoints, and be able to understand the functioning of all economics in terms of limited resources and unlimited wants.

A knowledge of the basic ideas of economics improves the analysis of situations. OUR WORLD OF ECONOMICS presents the main principles of economics: scarcity, specialization, interdependence and exchange (or trade). In addition to these ideas are the important concepts of stocks and flows and the coordinated decisions that control these flows. These are summarized in a learning organizer or flow chart which is the basic design of the flow machine used in many of the telecasts in this series.

Finally, this series explores the various economies which affect the everyday lives of the students. 1. The family economy: the satisfaction of both individual and family wants by use of what the family produces in the home. 2. The market economy: the satisfaction of wants through goods and services purchased in the market. 3. The public economy: the satisfaction of wants by using foods and services produced by governmental or public agencies.

OUR WORLD OF ECONOMICS program titles and synopses:

UNIT I

1. **OUR ECONOMIC WORLD**—The concept around which this telecast and most economics is promulgated is the concept of scarcity. Scarcity stems from the conflict between the unlimited wants of men and the scarce resources of our world.

UNIT II

2. **THE PROFILE OF A DROPOUT**—This telecast is designed to provoke a discussion regarding the merits of acquiring sufficient training and skills to be acceptable in this modern working world.
3. **WHERE DO JOBS COME FROM**—Jobs come from goods and services and this telecast shows the increasing proliferation of occupations in our highly specialized work world.
4. **THE JOB MARKET**—**THE AMERICAN LABOR FORCE**—This telecast shows the dynamic nature of today's job market and predicts changes that are likely to occur in the future.

UNIT III

5. **ALL SYSTEMS GO! SYSTEMS ANALYSIS**—The activities of this telecast emphasize identifying systems.
6. **ALL SYSTEMS GO! MODELS**—This telecast looks at models or ways of simplifying a system for analysis.
7. **ALL SYSTEMS GO! FOR ANALYZING PROBLEMS**—In this telecast, alternative solutions to problems are explored to discover what systems are involved and to analyze these systems by using models of them to evaluate the alternatives available.

UNIT IV

8. **THE AMERICAN ECONOMIC SYSTEM: THE AMERICAN MERRY-GO-ROUND**—This telecast constructs a model of the American economic system in order to help the students understand it.

v'tape v'cassette **COLOR**

MPATI

9. **THE AMERICAN ECONOMIC SYSTEM: INPUT—OUTPUT**—This telecast investigates that very important subsystem of the American economy called the production system.
10. **THE AMERICAN ECONOMIC SYSTEM: MEASURING THE SIZE OF THE ECONOMY: GNP**—This telecast studies the Gross National Product and its fluctuations.
11. **THE AMERICAN ECONOMIC SYSTEM: ECONOMIC GROWTH**—This telecast explores what economic growth is and how it can be measured and increased.

UNIT V

12. **FOCUS ON THE CONSUMER MARKET: MARKETS**—**WHERE THE BUYERS AND SELLERS MEET**—This telecast discusses who determines which goods and services a system will produce, how much to produce and for whom.
13. **FOCUS ON THE CONSUMER MARKET: SUPPLY AND DEMAND**—The concepts of supply and demand are investigated as well as the factors that influence them.
14. **FOCUS ON THE CONSUMER MARKET: THE MARKET AND ITS PROBLEMS**—This telecast discusses the problems of surplus and shortage.
15. **THE MARKET AND POVERTY**—This program deals with America's poor—how they got that way . . . and what can be done about it.

UNIT VI

16. **MANAGING PRODUCTION: JUNIOR ACHIEVEMENT**—**COMBINING RESOURCES ON A SMALL SCALE**—This telecast presents a group of youngsters in a Junior Achievement Company and endeavors to answer these questions: What resources are the inputs of this business? What are the outputs? How is it managed?
17. **MANAGING PRODUCTION: AUTOMOTIVE INDUSTRY — COMBINING RESOURCES ON A GRAND SCALE**—This telecast examines the automobile industry and answers the same questions as in the previous telecast.
18. **MANAGING PRODUCTION: HOW TO BAKE A CAKE**—**THE RECIPE OF PRODUCTION**—This telecast generalizes the economics of decision-making in an enterprise. How are resources combined? Is there some ideal recipe? What happens when too much of a certain resource is used?

UNIT VII

19. **MAKING PRODUCING AND TRADING EASIER: MONEY**—This telecast concerns itself with money. What is it? How does it help the economy work better? How much money do we need?
20. **MAKING PRODUCING AND TRADING EASIER: TRANSPORTATION**—This telecast introduces the concept of transportation. What kinds do we have? Where does each kind perform better? What common elements are found in each kind to help us analyze the system?
21. **MAKING PRODUCING AND TRADING EASIER: SAVINGS AND INVESTMENT**—This telecast introduces the idea of savings. What happens when people, businesses or governments do not spend all of their income? What is an investment? When are people likely to invest?
22. **MAKING PRODUCING AND TRADING EASIER: CAPITAL** — This telecast shows the importance of investments.

UNIT VIII

23. **WORKING FOR AND WITH OTHERS: TAXES**—This telecast deals with the kinds of taxes there are and with who pays taxes and how they are spent.
24. **WORKING FOR AND WITH OTHERS: ECONOMIC SECURITY**—This telecast concerns itself with the kinds of risks faced in the economic world and how we as individuals and as a society insure ourselves against such risks.

UNIT IX

25. **WORKING TOGETHER: GOVERNMENT AS A PRODUCER**—This telecast concerns itself with how governments use resources to produce some of the things we all accept—flood control, education, highways, etc.
26. **WORKING TOGETHER: GOVERNMENT AS A RULE MAKER**—This telecast introduces the idea of government regulation of big business and big labor.
27. **WORKING TOGETHER: PROTECTING THE CONSUMER**—This telecast shows how governments help us in making wise choices as consumers.

UNIT X

28. **KEEPING OUR ECONOMY HEALTHY: PART I**—This telecast introduces the idea of stability and poses the possibility that wild surges in the economy may be lessened by appropriate government action.
29. **KEEPING OUR ECONOMY HEALTHY: PART II**—This telecast discusses monetary and fiscal policy as it interrelates the actions of the Federal Reserve Board, U.S. Treasury and Congress.

UNIT XI

30. **PEOPLE, PEOPLE, PEOPLE: BANE OR BLESSING**—This telecast poses the problem of population. Is it possible to have too many people and is there a balance between human and other resources?
31. **TRADING AND SHARING WITH THE WORLD**—This telecast looks at the trading relationship between our country and other countries.
32. **WHERE TO?**—**THE CITY AND THE FUTURE**—This telecast looks at urbanization.

Produced by MPATI at WFBM-TV, Indianapolis, Indiana

DOLLAR DATA

BEST COPY AVAILABLE

Thirty-three, 20-minute lessons
Secondary

TV Teacher ANDREA B. LACY

DOLLAR DATA is a series about consumer economics designed for the secondary school student, regardless of his/her academic background or future educational and vocational goals.

This course is unusual in that it takes an interdisciplinary approach . . . as well as being a total and separate curriculum offering. The philosophy of DOLLAR DATA is to start the process of thinking more clearly and logically about the uses to which a person's resources may be put.

DOLLAR DATA is designed to be relevant to today's youth so that it may be of immediate practical use as well as a preparation for the future. It is hoped that students will begin to identify values, set up goals and then make decisions with some insight as to the consequences of their choices.

Andrea B. Lacy, teacher/producer of DOLLAR DATA, is the author of the teacher's guide accompanying the course. She has a Bachelor of Science degree from Madison College in Harrisonburg, Virginia, and five years of teaching experience in consumer and homemaking education in the Norfolk, Virginia, public schools.

DOLLAR DATA figured in the reception by producers of this series (WHRO-TV in Norfolk-Hampton, Virginia) of a 1972 George Foster Peabody Award. The prestigious awards are presented annually for distinguished public service by the radio-television industry.

The Peabody Award cites WHRO-TV "for embracing, in overall school television programming, program series basic to essential subjects as well as those directed to such contemporary concerns as pupil self-understanding and consumer economics. The examination of the outstanding quality of the WHRO-TV program schedule indicates the careful attention which the staff of this outstanding station gives to its mandate to provide children and adults in the Tidewater area with uncompromising excellence."

WHRO-TV was the only television station in the nation to win the award for in-school programming.

A pre-selected preview lesson from DOLLAR DATA may be obtained for evaluation from Great Plains National on either quadruplex video tape, ¾-U video cassette, or black and white kinescope. A returnable teacher's guide is also a part of the previewing package.

v'tape
v'cassette
COLOR

DOLLAR DATA

BEST COPY AVAILABLE

(continued)

Lesson titles and synopses for DOLLAR DATA:

1. A MATTER OF CHOICE—Teen-agers in buying situations illustrate the impact of youthful consumers on our economy.

2. YEARNINGS VERSUS EARNINGS—Examples of how goals, values and attitudes influence the use of income or personal resources and how to reduce the problem of unlimited wants and limited resources.

3. TOO MUCH MONTH LEFT AT THE END OF THE MONEY—Dramatization of a family with money problems illustrates how a lack of planning affects the economical and emotional well-being of the family.

4. WHAT MAKES SAMMY SPEND—Presents primary buying motives with comments from consumers on why they buy certain products.

5. AD ADDICTS—Exposes students to some of the types of advertisements they see or hear daily and evaluates some of the approaches.

6. TO BUY OR NOT TO BUY—Shows shopping situations in order to examine the different facets of comparative shopping and to illustrate the importance of informed decision making before buying.

7. BUYER BEWARE—Illustrates selling techniques and products that may be pitfalls to consumers.

8. F.T.C., B.B.B., HELP!—Shows steps to take to resolve consumer problems.

9. INFORMATION, REGULATIONS, DO WE NEED MORE LEGISLATION?—Considers some consumer protection regulations now in effect and asks whether we need more legislation in certain areas.

10. CREDIT-ABILITY GAP—Illustrates how many of the students' daily activities depend on the use of credit/service credit; introduces sales credit and stresses the importance of a good credit rating.

11. CASH OR CHARGE—Illustrates advantages and disadvantages of using credit.

12. BUY NOW, PAY LATER—Illustrates different types of credit, how credit costs are calculated and possible credit sources and pitfalls in credit contracts.

13. PICK YOUR PAD—Designed to help students select living quarters according to their needs, desires and ability to pay.

14. PAD YOUR PAD—Examples of how old inexpensive furniture can be remodeled to meet furnishing needs; pointers on buying furniture.

15. THOUGHT FOR FOOD—Teen-ager illustrates how to make the most of the food dollar.

16. FAD, FASHION AND FACT—Illustrates how fashion relates to history and gives tips on how to get the most for the clothing dollar.

17. WHEELS AND DEALS—Transaction between a potential buyer and a new-car salesman. Used-car salesman points out things to check before buying a used car.

18. AUTO OVERHEAD—Illustrates the costs of maintaining and operating an automobile, and suggests ways for cutting these costs.

19. PAY TO THE ORDER OF . . .—Considers the vital role commercial banks play in an individual's or a community's life.

20. BANK NOTES—Shows how to open a checking or savings account, how to rent a safe deposit box.

21. INTEREST IN INTEREST—Introduces interest as income as opposed to interest as the cost of borrowing.

22. RAP ABOUT RISK—Explains the nature and purpose of insurance as a risk—a sharing proposition in which many people pay relatively little for protection against serious financial loss.

23. STOCK! LOOK AND LISTEN—Introduces students to the New York and American Stock exchanges.

24. BULLS AND BEARS—Shows advantages and disadvantages of buying stock, and points out how to decide whether or not you can afford to buy stock.

25. PAY AS YOU GO (SOCIAL SECURITY)—Gives a brief history of the Social Security Act to show why Social Security is compulsory.

26. FOR SERVICES RENDERED—Introduces taxes and their necessity.

27. NO DEFERMENTS IN THE WORKING WORLD—This lesson focuses on two counseling sessions.

28. FOR LOVE OR MONEY—Shows young people discovering their interests and abilities through vocational training, part-time or summer jobs. Factors that affect earning potential are discussed.

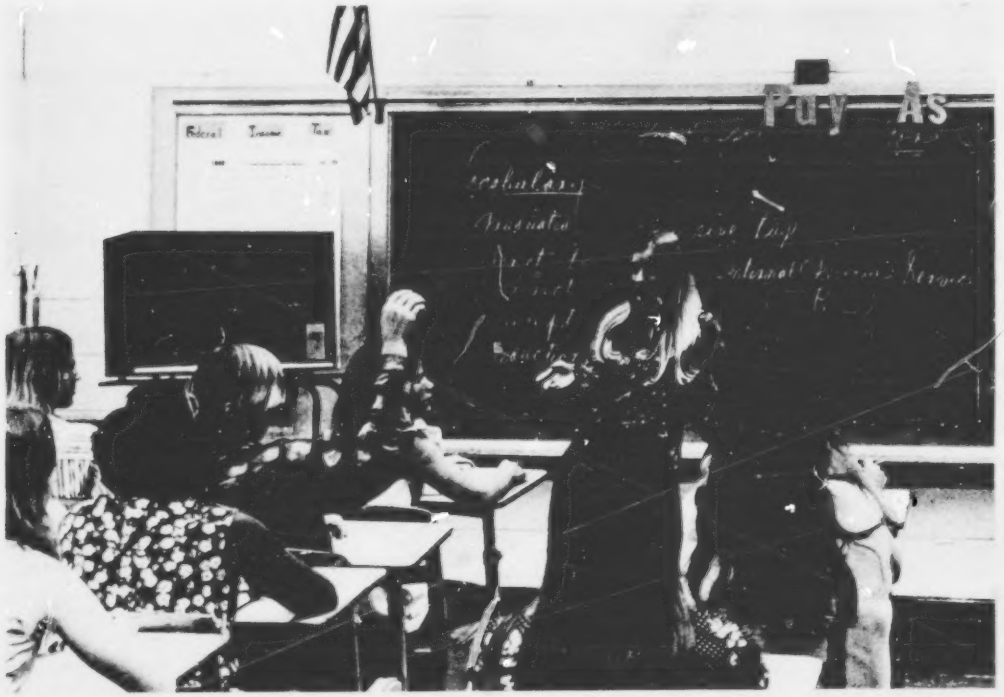
29. HIGH COST OF FREE TIME—Examples of resources that can be inexpensive in relation to the value obtained.

30. LEISURE AND PURSUIT OF HAPPINESS—A look at young people who —through their skills, imagination and creative ability—are deriving real pleasure from their leisure time.

31. FUNDS FOR FUN—Fifteen high school students show and/or discuss their hobbies in relation to time, money and personal satisfaction and rewards.

32. TWO IS THE TWICE OF ONE—Illustrates the expenses and some problems encountered by young people setting up their first home.

33. THE TIMES, THEY ARE A'CHANGING—Through film and cartoons, illustrates changes in food, clothing, housing, transportation, advertising, consumer awareness and consumer legislation.



Produced by the Hampton Roads Educational Television Association, Inc.
at WHRO-TV in Norfolk, Virginia

DOLLAR POWER

Eleven, 30-minute lessons
Consumer Economics—Non-Credit

DOLLAR POWER is a consumer education series designed to help viewers of any age develop consumer know-how.

Documentary in style, the programs of DOLLAR POWER feature on-location interviews and prominent studio guests. The series was produced with a Public Service Grant from the Illinois Junior College Board.

Program hosts are Warren Shore and Dianne Banis of "Chicago Today."

A pre-selected lesson from this series is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette.

v'tape v'cassette COLOR

The programs of DOLLAR POWER, annotations and on-camera guests:

1. THE FOOD YOU EAT (I)—Is it fresh? Do you know how much it costs on a unit basis? What is your best buy? Guests: Jane Armstrong, vice president, customer relations, Jewel Foods; Janice Schkowski of Consumer United.
2. THE FOOD YOU EAT (II)—Are you getting the most nutrition for your dollar? Are you a sucker for fad diets? Guests: Dr. Philip White, nutritionist; Linda Brown, dietitian.
3. USING SOMEONE ELSE'S MONEY—How much do you pay for credit? What about your credit card? When should you borrow? Guests: John Borman, vice president, Bank-Americard Corp.; Hattie Stewart, Family Financial Counseling Service; Carl Dalke, loan company representative.
4. YOUR HEALTH—Do you know how to "shop" for a doctor? How much does good health care cost? Do you really need that operation? Guests: David Forkosh, M.D.; William Nolen, M.D. and author; . . . and a mystery intern.
5. KING AUTO (I)—Do you know how to shop for a car—new or used? How much should it cost you to finance your car? Guests: Lowell Nieman, appraiser; Leonard Groupe, insurance and financing; . . . and a mystery salesman.
6. KING AUTO (II)—How can you protect yourself against repair rip-offs? Can you spot dishonest repair outfits? How can you do basic maintenance on your own car? Guests: Joseph Stude, foreman; Robert Dupre, mobile repair; Les Brownlee, interviewer; . . . and a mystery mechanic.
7. FRAUDS AND RACKETS—How much will you really pay for those three rooms of furniture on sale at $99? Do you know what "bait and switch" is? Where do you go for help if you are ripped off? Guests: Jerome Lamet of the Federal Trade Commission; Steven Bloomberg of the Attorney General's Office.
8. RENTING—What are your rights as a tenant? What about leases? Guests: Philip Hablutzel, Legal Aid; William Lymann, Chicago Real Estate Board.
9. INSURANCE—How much do you know about insurance? Are you paying more than you should for your present coverage? How much will Social Security be worth to you? Guests: Dale Gustafson, American Life Insurance; Bernard Zion, New York Life Insurance; Dean Lemke, Social Security Administration.
10. ADVERTISING—Does it have any legitimate uses? How does television advertising affect your children? Are you alert to fraudulent advertising? Guests: Al Weisman, vice president, Foote, Cone, Belding; Jerome Lamet of the Federal Trade Commission.
11. IGNOMINY—Deals with health care and the aged.

Produced by Chicago's TV College at WTTW-TV

TOUTE LA BANDE

Thirteen, 15-minute lessons for Intermediate French Language Students

The episodes of this series literally teem with the people who make France what it is—shopkeepers, florists and tourist guides . . . fishermen, grocers and taxi-drivers . . . a customs officer, garage attendants, waiters, policemen, teachers, pharmacists and book-dealers. They provide the backdrop for the half-dozen teenagers who are TOUTE LA BANDE (the whole crowd).

Andrew R. Camerota, coordinating director of foreign languages for Scholastic Magazines, Inc. (producers of the series), notes that, for too long, French has been the study of words and that the student dropout rate after the second year had averaged 70 per cent.

To stem this high rate, it was felt that teachers needed something that would make French the study of people. Thus, TOUTE LA BANDE was created to more fully motivate and involve students by presenting to them, on the screen, situations and personalities to which they could relate.

The programs of TOUTE LA BANDE range across a wide cultural spectrum, from modest details of housekeeping to momentous events in French history, and take the viewer around Paris and to the countryside beyond. The dialogue of every episode is entirely in French.

TOUTE LA BANDE uses a total vocabulary of 1,160 words common to widely used French textbooks in United States schools. The nature of the programs offers schedule flexibility—episodes may be shown consecutively or interchangeably, they may be shown at varying intervals depending on the students' progress, and, because of their length, may be rerun during a class period . . . or may be followed by discussions and drills.

TOUTE LA BANDE was created to supplement—not supplant—current texts; however, a variety of carefully prepared study material, to be used in conjunction with the series, is available for both teacher and student: a "Script book" for teachers with complete dialogue for all 13 films . . . a "Teacher's Notes" booklet, with suggestions for effective use, background and cultural details, French and English summaries of the episodes, and a list of vocabulary words and expressions . . . and a "Student Photo Guide", designed for use by individual students and intended as a visual recall device.

TOUTE LA BANDE was produced under the direction of Mary Glasgow, originator of Scholastic's program of foreign language periodicals now in use in more than 10,000 schools in the U.S. Dr. Elton Hocking of Purdue University was in charge of curriculum and methodology for the series.

TOUTE LA BANDE is available on lease film only . . . and the series' only allowed use is by television transmission (no A-V use). The free-use preview for this series is a 15-minute color film composite of several lessons. Samples of the accompanying study materials are also available for evaluation.

The program titles:

1. **ARRIVEE D'ELISABETH** (The Arrival of Elisabeth)
2. **JEUDI** (Thursday)
3. **DEPART EN VACENCES** (Departure on Vacation)
4. **VACANCES EN BRETAGNE** (Vacation in Brittany)
5. **AVENTURE EN MER** (An Adventure at Sea)
6. **LA RENTREE** (The Return to School)
7. **SUR LA TOUR EIFFEL** (On the Eiffel Tower)
8. **FEU VERT** (The Green Light)
9. **BRICOLAGE** (Puttering)
10. **A VERSAILLES** (At Versailles)
11. **PANNE D'ESSENCE** (The Gas Tank Is Empty)
12. **LE VIEUX PARIS** (The Latin Quarter)
13. **BON ANNIVERSAIRE!** (Happy Birthday)

TOUTE LA BANDE'S story line:

Elisabeth Mandela, a Black teen-age student from Senegal, comes to spend a year in Paris with the Ermont family. Mr. Ermont is an architect. Mrs. Ermont is a busy housewife. Their teen-age children are Caroline and Victor. The children's friends are Anne Levallois, Jean-Louis Vaillant and Jacques Ribot. The family and friends spend a seashore vacation in Brittany. During the vacation the boys are temporarily cut off from the family by a storm at sea. Back from vacation, the youngsters begin a new year of school. The youngsters take in the sights of Paris and engage in motorbike riding and boat rowing. A number of minor accidents mar the fun. One rainy Thursday, a broken washing machine results in unexpected dinner guests. Elisabeth and Caroline tour the gardens of Versailles on another day. One evening, the youngsters go to a movie and on the way home run out of gas. The car was borrowed from Mr. Ermont without permission and Victor is punished—he washes the car instead of watching television. On yet another day, a tour of the sights in Paris becomes a comedy of errors. "The Whole Bunch" gathers for a combination birthday-farewell party the evening before Elisabeth's departure.

film **COLOR**

Produced by Scholastic Magazines, Inc., of Englewood Cliffs, N. J.

BEST COPY AVAILABLE

TURNED ON CRISIS

v'tape film COLOR

Three correlated series on Drug Abuse

1. **TURNED ON CRISIS—Eight, 60-minute programs for General Community Viewing**
2. **BECAUSE WE CARE—Six, 30-minute programs for Educational In-Service Viewing**
3. **NOBODY BUT YOURSELF—Six, 20-minute programs for Junior High Student Viewing**

TURNED ON CRISIS is the overall title of three correlated series on drug abuse. "CRISIS" began as a locally-oriented project designed to stimulate community action toward the drug abuse problem. The first series, entitled TURNED ON CRISIS, was produced by WQED/WQEX of Metropolitan Pittsburgh Public Broadcasting. It subsequently aired over the nation-wide Public Broadcasting Service network and won the Corporation for Public Broadcasting's Community Service Award.

From this locally-oriented project, a three-phased national project has developed. The three series are directed toward the following target audiences: TURNED ON CRISIS, the entire community; BECAUSE WE CARE, the educational community; and NOBODY BUT YOURSELF, junior high school students. Series 2 and 3 were developed by WQED Educational Services. All three series, despite the target audience tags, will prove of interest to all segments of the population.

1. **TURNED ON CRISIS . . . features topic development in four main areas of concentration: information, prevention, rehabilitation and legislation. Drama, encounter sessions, panels, community discussion groups, documentaries and feature films are all utilized in this series. Well-known personalities in the entertainment world, educators, psychologists, police officers, social workers, lawyers, judges—all participated with an enthusiasm which is most evident throughout the series. Tear-filled eyes . . . angry voices . . . heated arguments—all are intermingled throughout the series with intelligent and sobering statements, pertinent information and a spirit of cooperation.**
2. **BECAUSE WE CARE . . . is designed as a positive approach to the drug problem for the educational community. In the series, educators discuss their roles and responsibilities in the drug education program. Various techniques in group dynamics are demonstrated. The series documents the individual reactions of urban, suburban and rural school board members to the drug problem and an attorney reviews the legal aspects of drug abuse. An example of a specific community's approach to the drug problem is illustrated. A group of urban high school students discusses the problems with an adviser of the National Leadership Training Institute on Drug Abuse. The advisor, in turn, role-plays with a group of educators. Throughout the series, viewers are reminded that there is no one solution to the drug abuse problem. Each community must assess its own needs and arrive at its own decision.**
3. **NOBODY BUT YOURSELF . . . is not the ordinary type of drug education program. Rather than placing strict emphasis on drugs and their harmful effects, such factual material is interwoven with behavioral elements. Another unusual feature is that the series has no teacher and no textbook. The technique of peer teaching is utilized as the students themselves discuss problems related to drugs and drug abuse. In unscripted dialogue, the young people communicate directly with guest specialists, such as an attorney, a psychologist and a national drug consultant—as well as with other concerned adults. Through fast motion and special film effects, combined with dramatic vignettes and the ingenious use of puppetry, the concepts of self-identity, decision-making and alternative solutions are reinforced.**

TURNEDON CRISIS Program Summaries:

1. **BECAUSE THAT'S MY WAY**—a compelling one-hour synopsis of a 16-hour "human encounter" session during which ten vastly different individuals confront each other's prejudices, experiences and values in an effort to understand each other and the drug culture. Featuring Dr. Carl Rogers, psychologist.
2. **THE FIRST DIMENSION: INFORMATION AND UNDERSTANDING**—a fast-paced diverse delivery of information, statistics and attitudes as the first dimension to understanding the scope and complexity of the current drug abuse problem. Hosted by O. J. Simpson, runningback for the Buffalo Bills.
3. **SAY WHAT WE FEEL, NOT WHAT WE OUGHT TO SAY**—a series of interrelated vignettes which illustrate the numerous barriers to communication between youth and adult members of a community as they try to deal with drug-oriented problems in that community.
4. **THE SHADE OF A TOOTHPICK**—documents a variety of efforts being made by individuals, educators and communities throughout the country in the search for effective drug prevention programs. Featuring ETV's Misterogers. Hosted by David Susskind.
5. **TO KEEP IT, YOU HAVE TO GIVE IT AWAY**—an investigative report on a wide variety of approaches to drug rehabilitation across the nation, including detoxification units, methadone maintenance, the live-in therapeutic community, the out-patient facility and the religious-based community.
6. **THE CONCEPT**—a series of theatrical vignettes performed by eight residents of Daytop Village, a rehabilitation center for ex-drug addicts in New York.
7. **WHY CAN'T YOU HEAR THROUGH THE NOISE IN YOUR EAR?**—a music/rap session aimed at bringing the meaning of contemporary music into perspective for the adult generation, featuring top recording groups. Dr. Joyce Brothers and Edwin Newman also appear.
8. **HIGH IS NOT VERY FAR OFF THE GROUND**—debate centering around the controversy of marijuana use; guest authorities from the medical and judicial fields and young people hash it out in a session innercut with psychodrama.

BECAUSE WE CARE Program Summaries:

PROGRAM 1—This introductory program discusses where there is a drug problem, why there is a drug problem among the youth and who is willing to help young people with their problem.

PROGRAM 2—By knowing the laws, penalties and law enforcement procedures on drug abuse, educators become better equipped to handle the problem in their own school district.

PROGRAM 3—Only by combining the energies of the total staff can a school district develop a broad attack on the drug problem and drug education. The program in Stamford, Connecticut, is discussed as an example of what one community has done.

PROGRAM 4—By using the role-playing technique, a group of educators explores the role of the teacher in drug education. They analyze their own feelings and responses and realize the importance of withholding judgment in order to maintain rapport with the youth they are trying to help.

PROGRAM 5—Exploration of the role of the teacher is continued with focus upon the teacher as a catalytic agent.

PROGRAM 6—Four ministers cite some of the ways they have been able to communicate with youth today. Alternatives to a dull curriculum or complacent classroom are illustrated by showing activities students are experiencing in some schools.

NOBODY BUT YOURSELF Program Summaries:

1. **YOU**—This program introduces two main elements tied into knowing yourself. The behavioral element of self-identity is presented through special film effects. Each person is a composite of many personalities and the search for self identification is continuous throughout life. In presenting the factual element, drug use is placed in its proper historical perspective. Cyril Wecht, M.D., prominent medical authority, comments on the short and long range effects of drug use and abuse.
2. **UPS, DOWNS, INS, OUTS**—Pressures are an inevitable and constant part of life. This film is designed to help students recognize this fact and to realize there are positive methods for coping with pressure. A student discussion reveals youth's concern with family, social and world problems. Dramatic vignettes illustrate the need for both older and younger generations to make sincere attempts at communication.
3. **WHO AM I? WHERE ARE YOU?**—The need for friendship and understanding is explored in this film. Through a film sequence the viewer understands that everyone has inner thoughts, dreams and plans. Dr. Gerald Edwards, educational consultant to the Center of Narcotic and Drug Abuse for the National Institute of Mental Health, directs a group of junior high school students in an exercise to demonstrate the nature of loneliness and each individual's responsibility to reach out to the lonely person and help him feel accepted.
4. **TRUTH AND CONSEQUENCES**—As young people mature, they must accept responsibility for . . . and the consequences of . . . their actions. Each day the individual is bombarded with thousands of external stimuli that can influence his behavior. To help students better understand the legal implications of using or abusing drugs, this film presents a dialogue between Attorney Thomas Kerr and a group of junior high school students. The penalties for transporting, using and selling drugs, the constitutionality of search and seizure procedures and the adequacy of the juvenile court system are among the topics covered.
5. **DO NOT STAPLE, BEND OR FOLD**—This film, planned and developed by a group of students, reflects the teenagers' impressions of their fast-paced, high-pressured life. The tension created by conflicting interests is dramatically portrayed when three junior high girls role-play with psychologist Dr. James Maloni. In a general discussion, Dr. Maloni and eight students analyze the pressures exerted by their peers as well as their parents and teachers. Both the difficulty and the necessity of maintaining one's individuality are illustrated through students' comments and a puppet sequence.
6. **IT'S YOUR MOVE**—Decision making and its application to the individual as a person are stressed throughout this film. The importance of projecting one's self into incidents where immediate decision making is necessary is suggested. Recognition of the availability of help when needed strengthens the individual's capacity for making wise decisions. The series closes by reaffirming that decision making must be a personal matter and everyone must develop the necessary courage to be—nobody but yourself.

PRICING SCHEDULE FOR THE "TURNED ON CRISIS" SERIES

FILM (16 mm color)—

TURNED ON CRISIS (eight/60s—per lesson pricing)

Purchase (no TV rights)	$480.00
Rental (no TV rights)	$ 30.00
Rental (with TV rights)	$122.50

BECAUSE WE CARE (Six/30s—per lesson pricing)

Purchase (no TV rights)	$240.00
Rental (no TV rights)	$ 15.00
Rental (with TV rights)	$ 62.50

NOBODY BUT YOURSELF (Six/20s—per lesson pricing)

Purchase (no TV rights)	$160.00
Rental (no TV rights)	$ 15.00
Rental (with TV rights)	$ 57.50

(Please Note: No provision is being made for film purchase . . . with television rights)

VIDEO TAPE (color)

TURNED ON CRISIS (per lesson pricing)

On User's Tape	$117.50
On Library's Tape	$122.50

BECAUSE WE CARE (per lesson pricing)

On User's Tape	$ 57.50
On Library's Tape	$ 62.50

NOBODY BUT YOURSELF (per lesson pricing)

On User's Tape	$ 52.50
On Library's Tape	$ 57.50

(Note: Deduct $2.50 per program if monochrome video tape duplication is preferred. Also—it should be noted that substantial savings can be realized if series programming is retained on user's tape for renewal use. Contact Great Plains National for full particulars.

THESE THREE SERIES MAY BE USED EITHER AS A-V PRESENTATIONS . . . OR THROUGH BROADCAST OVER NON-COMMERCIAL TELEVISION BROADCASTING STATIONS.

NOTE: ALL PROGRAMS OF THESE THREE SERIES ARE AVAILABLE FOR FREE PREVIEWING ON COLOR FILM . . . AT NO CHARGE.

A variety of auxiliary printed material is available for use with these three series. Please contact Great Plains National for full particulars.

Produced by WQED/WQEX Metropolitan Pittsburgh Public Broadcasting . . . and WQED Educational Services

MAN BUILDS—MAN DESTROYS

Thirty, 30-minute lessons
Junior High through Adult

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The study of that which surrounds man and his earthly co-inhabitants—the environment—is at once a story of tragedy and hope. Man destroys what he builds—but, indeed, man also has the ability to restore.

MAN BUILDS—MAN DESTROYS—the outstanding series described on these pages—represents a remarkably valuable contribution to this overriding story of our times. The programs offer excellent visual examples of this story from around the world. The series was produced with the cooperation and under the supervision of more than 25 environmental experts and scientists and explores virtually every aspect of individual, corporate and governmental impact on the quality of the total environment.

MAN BUILDS—MAN DESTROYS is designed for, and challenges, a wide spectrum of age and interest levels—junior and senior high through college and general adult. GPN Director Paul H. Schupbach notes that, in addition to classroom study, the series represents ideal programming for nighttime general viewing audiences. He notes further ". . . . that you cannot see even one program of the series and not be affected by it."

In an introduction to the highly informative and readable viewer's guide accompanying MAN BUILDS—MAN DESTROYS, it is noted:

"This series is rooted in the faith that Homo sapiens—intelligent man, we have proudly called ourselves—will act according to his best interests if the course is clearly shown. Not only that we will act, but that we can act—for we are the crucial actors, the caretakers of all life on earth. (This) series, then, is an article of optimism that we can manage our destiny, live in harmony with our surroundings and ourselves. It is built on the belief that, just as a long journey begins with a first step, great changes begin with one person: you."

The guide—written by noted environmental writer Osborn Segerberg Jr.—will have extremely effective application in classroom situations.

John B. Broughton, associate commissioner for cultural education, State of New York, comments in a preface to the guide: "In my opinion, this is the most informative and balanced video presentation of environmental problems, solutions and evaluations which has yet been produced for general use. When viewed with the guidance of Osborn Segerberg's perceptive guidebook, this series makes an outstanding and unbiased contribution to man's understanding of his place and role on this 'Blue Planet'."

The last eight lessons of MAN BUILDS—MAN DESTROYS were produced in 1974 and deal with the broad and many-faceted topic of energy. The programs investigate energy sources, the wealth of the sea, environmental health, low-energy technologies, the "web of life," the Alaska pipeline, environmental quality in habitation and the world's weather patterns (see summaries of Lessons 23 through 30).

A separate viewer's guide, dubbed "The Energy Edition," has been developed for use with these eight final lessons of MAN BUILDS—MAN DESTROYS.

v'tape
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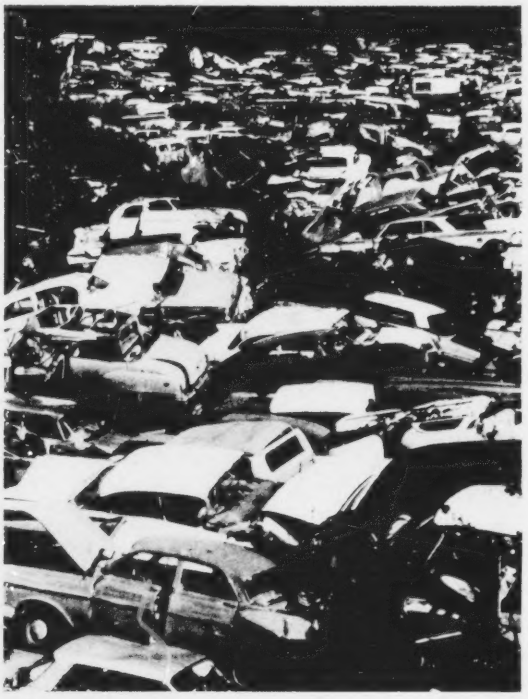

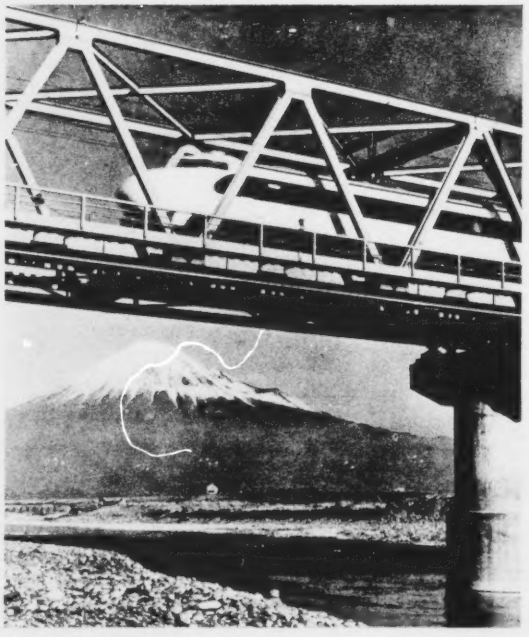

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Lesson Summaries:

1. IT CAN BE DONE—This program reflects the already evident grass-roots response to the environmental crisis, the basic theme of the series. It focuses on three environmental problems—excessive noise in Manhattan, mercury poisoning at Mimata, Japan, and spraying DDT in a campaign against gypsy moths in Connecticut—and community-action plans that modified or alleviated these problems. Above all, it stresses the important role of the individual in meeting this challenge.

2. SCARS ON THE SURFACE—The program begins with views of earth as seen by the Apollo astronauts—an earth that is blue, beautiful and unscarred. Then comes a montage of mined areas, scars on the planet's surface inflicted by man in his search for minerals and energy. The program reports on new techniques of restoration used in West Germany, noting that such land rehabilitation and reduction of extravagant and trivial uses of resources can eliminate some of the environmental impact of mining.

3. AMONG THE LIVING—This program relates population growth directly to contemporary life, focusing on Huntington, Long Island, where population has doubled twice in the past two decades. Huntington is trying to work out an ecological land-use program that would, in effect, begin to curtail and eventually stabilize its population. Experts agree human population growth must come to an end, and will. The real questions are, when and how?

4. POWER TO THE PEOPLE—In the next 30 years we'll use as much power as all the humans who ever lived, despite the fact that two-thirds of the world's population has no electricity. This demand for energy is doubling every 10 years. Thus two questions arise: Can this demand be met? Should it be met? This program reviews all aspects of the various energy sources.

5. ALL THE FISH IN THE SEA—This is a documentary of the spectacular rise of Peru as a fishing nation and the inherent ecological and sociological changes that resulted. Peru has instituted regulations and quotas; the mistakes of overfishing committed in the Mediterranean and off the coast of Europe are not to be repeated off the coast of Peru.

6. THE CAR IN THE CITY—If one automobile is beautiful, can a billion cars doom a civilization? Maps of Los Angeles show that two-thirds of the city is either roadway or parking facilities. About two-thirds of all urban air pollution is caused by autos. This program addresses itself to the question: Are the car and the city compatible?

7. YOU CAN HELP—THROW IT HERE—Taking a look at the worldwide problem of trash, junk, garbage and litter, this program shows how one family handles waste disposal. The Wentworths cut their garbage in half by putting such vegetable matter as lettuce, egg shells, coffee grounds, grapefruit and banana peels into a compost; removing labels from and cleaning bottles and cans, flattening the cans and collecting both for recycling; and recycling newspapers.

8. SIX FATHOMS DEEP—This program recounts several major oil spills and some constructive responses to them. More than half the world's sea trade is in oil, some 600 million tons a year. Controlling oil pollution is becoming an ever more difficult task. Maine industrialist Robert Monks believes we can have the benefits without the damage by putting industry on notice that the public won't accept anything else.

9. FLOW GENTLY—This is the story of inland waterways pollution—rivers, lakes, wetlands—and the problem involved, what can be done about it and what is being done. This program cites worldwide instances of polluted water. The cost of cleaning up our water is exhorbitant, but beyond that is an even greater cost to mankind if we fail to do so.

10. STRIKING A BALANCE—Man has used DDT to improve his public health and to increase his agricultural yields. But DDT today isn't as useful as it once was because of the ability of insects to develop resistance. This program features a dialogue between Nobel Prize winner and father of the Green Revolution, Norman Borlaug, (an outspoken critic of controlling DDT use) and David Brower (perhaps America's foremost conservationist).

11. THE AIR WE BREATHE—The program opens dramatically with the sound of breathing as scenes of air pollution appear—a vivid reminder we can't inhale filth without injury to ourselves. At its conclusion, Maurice Strong, Secretary-General of the U.N. Conference on Human Environment, notes that air pollution recognizes no boundaries.

12. ONLY ONE EARTH—This program focuses on the United Nations Conference on the Human Environment—held in Stockholm, Sweden, in 1972—and its results. Participants began to take to heart the concept that it really is one world, that nations and peoples are interdependent, and that no matter who pollutes the oceans or the air—everyone suffers.

13. UNDER NEW MANAGEMENT—The program opens on the great Brazilian rain forest, the biggest unexplored land mass on earth and one of the world's important oxygen suppliers. Brazil regards this area as the key to new prosperity. No one knows what would happen to the oxygen supply with the forest gone. Here, then, is a modern dilemma—is Brazil taking the route to prosperity or to catastrophe?

14. A CITY WITH A FUTURE—Our cities generally have grown up haphazardly, responding to economic and social needs of the time. This program looks at a variety of cities, some in deep trouble, and then focuses on the situation in Salvador, Brazil. That city shows how planning can minimize polluting ehects of industry and how industry can coexist with a life of dignity and sufficiency.

15. THINGS WORTH KEEPING—This program indicates Europe's, Asia's and America's special problems and solutions to the question of who is to decide what is worth saving; how those objects will be used; and finally; what the link between preservation of our heritage and our physical and spiritual environment is.

16. THE KEEPING OF THE GREEN—Though by the century's end two-thirds of humanity will be living in cities, there still remains a strong drive for the simpler rural life of ancient generations—for the sight of green. This program visits some cities with green belts—London, Vienna, Denver—and some cities without them.

17. LIVING OFF THE LAND—For the viewer who associates environmental problems with air and water pollution and solid waste disposal, ecological concerns of developing nations are a great contrast. The program cites an irrigation project in Madagascar to use arable land, a canal project in India to provide an irrigation network, construction of the Volta Dam in Ghana and the growing urban slums throughout the world. Emphasis is on the need for careful study and planning in rural, as well as industrial, development in such nations.

18. TRAFFIC OR TRANSIT—While playing lip service to the need for subsidized urban transit, most people cling to the independence and convenience of having their own car. This program looks at some of the wasteful aspects of using the automobile as a routine means of transportation as compared to rail and bus transit and shows examples of successful modern mass transit systems.

19. THE LIMITS OF GROWTH—Overlapping environmental problems have made it almost essential to plan in large units with a strong interdisciplinary approach. A recent decision by Nassau and Suffolk counties in New York (to pool their water-quality information and to share computer resources) points the way, as this program demonstrates.

20. THE VANISHING BREED—British conservationist John Davall exhorts us, "for if man destroys the ecological order which supports him, it cannot be long before he shares its fate." Clearly, a balance between the needs of man and his fellow species must be struck through increased public education and sophisticated management. This program attempts to portray these objectives through the personal experience of a famous African White Hunter, Baron Werner von Alvensleven, presently game warden of Zinave National Park, Mozambique.

21. NOR ANY DROP TO DRINK—Water is the most common substance on earth and falls on all of us, but not equally—some regions are always too dry and others too wet. This program looks at the problems of distribution of water by examining working projects and their problems in Africa, India, Israel, South Africa, Washington, D.C., Long Island, New York and others.

22. THROUGH THE MILL ONCE MORE—Today even the U.S. has run out of frontiers, and the realization has come that our resources are limited and we must try to keep what we have. This final program examines present waste and future possibilities, focusing on the rapid development of recycling technology. A variety of research projects and industrial plants using by-products of other industries are featured.

(continued)

BEST COPY AVAILABLE

MAN BUILDS–MAN DESTROYS has won a raft of international media awards. Some of them are displayed by GPN Director Paul H. Schupbach (left) and Michael Hayward, Chief of Visual Service for the United Nations' Office of Public Information. Peter Hollander, executive producer of the series for UN Television, reports that several countries have purchased **MAN BUILDS–MAN DESTROYS** (or various programs from the series) and are doing their own translations into local languages. In total, notes Bernarr Cooper, portions of the series have now been translated into ten foreign languages. Dr. Cooper is Chief of the Bureau of Mass Communications for the New York State Education Department.

(THESE FINAL EIGHT LESSONS DEAL WITH THE TOPIC OF ENERGY. A SEPARATE VIEWER'S GUIDE HAS BEEN DEVELOPED FOR USE IN CONJUNCTION WITH THESE EIGHT PROGRAMS.)

23 **THE DAY AFTER TOMORROW**—World population growth, shortages of oil and gas, rising costs of energy are prompting an intense search for alternate energy sources for the next century—among them solar energy, geothermal energy and thermonuclear fusion. This program covers solar possibilities from solar-heated homes to solar power farms and satellite solar power stations. It also looks at the development of geothermal resources in El Salvador and work being done at Princeton University's Plasma Physics Labs, one of the fifty labs around the world where atomic fusion is being studied as a potential energy source for the future.

24 **HOME TO THE SEA**—The sea is probably the last physical frontier on our planet. While it is almost as old as the earth and covers about three-quarters of its surface, much remains to be learned about it. Contrary to popular notion, the sea's wealth is not limitless; yet many people regard its food, mineral and energy potential as an important factor in man's future survival, and there is danger that the sea will be carved up for selfish national interests. The United Nations has declared the ocean the property of all mankind and is determined that its wealth be fairly distributed. This program examines rights of passage, fishing and mineral concessions, and a natural ecological balance unpolluted by human thoughtlessness and greed. It concludes that only through global cooperation can man hope to look to this most ancient heritage for his future prosperity.

25 **THE NUMBERS GAME**—The advance of technology has introduced ever new health hazards. But we know too little about these threats to our environment. Research in the field of environmental health is going on in many parts of the world. But must we wait until all the facts are in before we take action? What kind of trade-offs must we make between the obvious benefits of modern technology and their effects on man's health? This program looks at what is being done about these problems and the puzzling relationship between genetic and environmental factors in human health.

26 **WASTE NOT**—Industrial nations have devoured energy in happy competition and encouraged developing nations to do the same. Today it is apparent that energy is a critical resource. The 1974 energy crisis in England revealed that even temporary shortages can have widespread effects but perhaps more important, instilled a new awareness and determination to conserve. This program examines low-energy technologies being devised in order to "buy time" while alternate sources are developed. Simple engines, windmills and inexpensive solar panels show promise, particularly when applied to the problems of developing nations. In the industrial nations, new energy-conscious architectural designs can conserve energy. Energy shortages can be hazardous for the affluent and disastrous for the poor. This program offers ways to conserve the world's energy for human needs.

27 **THE SEAMLESS WEB**—All of our energy comes from the sun, but before it becomes useful to man it has usually gone through a long chain of plant and animal life. All of the strands of this web of life are interconnected, and to tamper with any part of it means unforeseen effects elsewhere in the total environment. Man is only slowly learning the lesson that in nature there is no such thing as a free lunch. This program examines man's relationship to his environment and what choices he must make to preserve it.

28 **SAVING A BIG LAND**—The Alaska pipeline has become the "bete-noire" of the struggle to protect the environment. But growing awareness of environmental damage has changed the whole concept of the Alaskan venture. The oil companies must now prove that a project of this scope can be built without serious damage to the environment. If the lessons learned on the northern slopes can show the way to less destructive forms of exploration, then Alaska will assume even greater importance in the history of environmental protection.

29 **A PLACE TO LIVE**—World-wide population pressures mandate that over the next decades, man must build as many houses as he has built since the beginning of history. With the constant influx of people to cities, the urban environment has taken on an ever-growing importance. This film examines the planning and management of human settlements for environmental quality. The challenges posed by the deterioration of the human environment due to rapid urbanization, industrialization, and unprecedented population growth must be met by all the world's peoples. The local conditions may vary but from Stockholm to Singapore city planners are working to find solutions to the problems of human habitation.

30 **EVERYBODY TALKS ABOUT IT**—What do killer tornados, African drought, mental health, air pollution, and melting polar ice caps have in common? All are products in varying degrees of weather fluctuations. Weather is becoming a serious topic of research because there's increasing need to know more about it. Right now man may seriously be affecting weather by his industrial and automobile emissions and by over-concentrating heat in his cities and inland waters. A permanent rise or drop of only a few degrees in atmospheric temperature could spell disaster. But if we acquire the ability to produce large scale weather modifications as needed, the benefits to drought and flood ridden areas are compelling and self-evident. Since the world's weather patterns are interlocked and know no boundaries, international coordination is an absolute necessity to their study and eventual control.

FILM PRICING

If the programs of MAN BUILDS—MAN DESTROYS are acquired on film, they may be used ONLY as audio visual presentations within a classroom. ETV television rights are available ONLY if the series is obtained on video tape.

The per program purchase and rental fees on FILM:

PURCHASE **$240.00**

RENTAL (one-week period) ..... **$ 15.00**

Pre-selected lessons from MAN BUILDS—MAN DESTROYS are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, ¾-U video cassette or black and white kinescope. A returnable copy of the accompanying viewer's guide is also part of the preview package.

Produced by the New York State Education Department and United Nations Television . . . in cooperation with the Ontario Educational Communications Authority

THE BLACK FRONTIER

Four, 60-minute programs
General

v'cassette film COLOR

Most history books devote long chapters to describing the years of westward expansion in the United States. But only rarely do these accounts mention or give credit to the hundreds of black people who helped carve civilization out of raw country.

A series financed by a Ford Foundation grant and produced by University of Nebraska Television focuses on several of these black men whose distinguished contributions to settling the Great Plains have largely been overlooked. Great Plains National has been appointed distributor of this series. It will be available only on 16mm color film.

"Few if any film accounts of the old West will approach THE BLACK FRONTIER for authenticity," says executive producer Larry Long. Every event depicted and all dialogue has been recreated as exactly as humanly possible, Long said. Researchers for the series, headed by Arthur C. Cromwell Jr., examined records, diaries, old newspapers and other resources at libraries, museums and historical societies in midwestern and western states.

All information was authenticated by three prominent black historians—Dr. W. Sherman Savage, professor emeritus at Lincoln University in Jefferson City, Mo.; Dr. Lorenzo J. Green, professor of history at Lincoln University; and Dr. George R. Woolfolk, professor and chairman of the department of history at Prairie View (Tex.) A. & M. College.

To insure this authenticity, THE BLACK FRONTIER was filmed almost completely at locations significant in the history of blacks in the west—Fort Davis, Texas; Nicodemus, Kansas; Grand Teton National Park in Wyoming; and in western Nebraska.

Host-Narrator for the series is William Marshall, a veteran actor with numerous stage, film and television credits. He has gained an international reputation for his performance of "Othello" at several Shakespearean festivals, and starred in "Fare Thee Well, Reverend Taylor," a drama from the "On Being Black" public television series.

Former Olympic Decathlon-winner Rafer Johnson is featured in the "Cowherders" program of THE BLACK FRONTIER. He portrays the ex-slave/cattleman Ned Huddleston who was forced to change his name to Isom Dart after becoming a cattle rustler. Johnson has appeared in more than a dozen movies and is seen frequently on television.

Robert Gist appears in "Cowherders" as Major Conklin, a devious Kansas cattle buyer. A talented and versatile actor, Gist has lately been spending most of his time "on the other side of the camera," directing such TV shows as "The Virginian" and "Hawaii Five-O."

In the "Buffalo Soldiers," Virgil Fry brilliantly portrays Col. Benjamin Grierson, organizer of the Tenth U.S. Cavalry. The role of soldier is a familiar one for Fry. He appears as a staff officer in the 20th Century-Fox production, "Patton". Fry was also associated with his longtime friend, Dennis Hopper, in the production of "Easy Rider". Other prominent black actors appearing in THE BLACK FRONTIER are Lincoln Kilpatrick and Ford Clay.

The Tenth Cavalry "Buffalo Soldiers" Inc., a 30-man association of black actors and stuntmen, also appear in THE BLACK FRONTIER. The group received the National Cowboy Hall of Fame Western Heritage Award in 1968 for their performance in a TV episode of "High Chaparral".

The 12 singer-actors of Voices, Inc., help turn back the pages of history to recreate the long journey of the "Exodusters". The ensemble, organized in Newark, N.J., in the early 1960s as a spiritual singing combo, has gone on to present music-drama performances that have won glowing reviews in the national press.

Theme and incidental background music heard in THE BLACK FRONTIER was composed and conducted by David Baker, chairman of the jazz department at Indiana University.

THE BLACK FRONTIER Program resumes:

1. NEW AMERICANS—This premier program previews the entire series as it focuses on the 25-year period from the end of the Civil War to 1891. These were the major years of westward migration, but it took fur traders, adventurers and pioneers such as James Beckwourth and Ed Rose to break the trails beyond the Mississippi. A series of flashbacks trace some early explorations in which black men were participants.

2. COWHERDERS—This program recalls the lonely, monotonous weeks of the annual cattle drives from Texas to shipping points in the north. For approximately 20 years after the Civil War, the cattle drive was the only way to get beef to market, and in that time many of the men associated with the drives became famous . . . and a few infamous. "Cowherders" traces the lives of six of the 8,000 blacks whose lives were linked to the cattle drives—Jim Kelly, Nat Love, Ned Huddleston (alias Isom Dart), Ben Hodges, Bob Lemmons and Bill Pickett.

3. BUFFALO SOLDIERS—This program tells the story of the organization and development of the 9th and 10th U.S. Cavalry Regiments and the contributions these units made to settlement of the West. Subduing hostile Indians was just one of their missions; they also helped keep the peace among settlers and were instrumental as builders. They established Fort Sill, Oklahoma, and served at Fort Bliss in Texas; Fort Riley, Kansas; and Fort Robinson, Nebr., during the early days of those installations. These regiments, which enlisted only black personnel, were noted for their horsemanship and marksmanship and were among the most respected and feared military units on the frontier.

4. EXODUSTERS—When the Civil War was over, many black men realized their bondage had not really been lifted. Thus a westward movement began in the 1870s largely through the influence of Benjamin (Pap) Singleton. He organized thousands of former slaves and began a migration which earned them the epithet "Exodusters". The destination in their search for a new land and a new life was Kansas and one of the many towns ultimately founded was Nicodemus, Kansas. Descendents of families who participated in the Singleton migration still live there and are featured on this program.

FILM PRICING SCHEDULE for THE BLACK FRONTIER

PURCHASE—

Per program (including ETV rights).....$ 480.00

Special price for entire set of four (including ETV rights)..... 1,750.00

RENTAL—

Per program (including ETV rights)..... 84.00
($30 of this fee applicable to purchase if such is accomplished within 90 days)

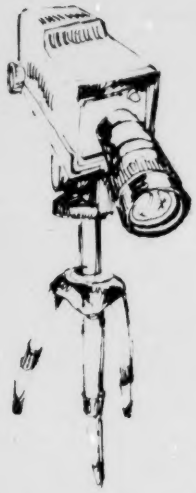
Per program (without ETV rights)..... 30.00
(entire fee applicable to purchase if such is accomplished within 90 days)

Produced by University of Nebraska Television at KUON-TV, Lincoln

THE FOURTH NETWORK

v'cassette film **COLOR**

One, 20-minute program
General

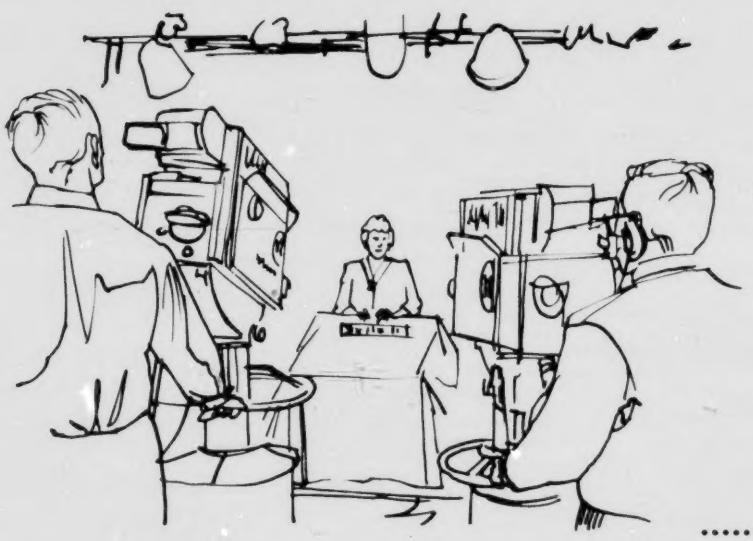


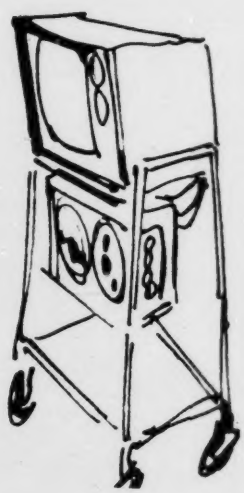
Educational television is developing into a highly usable medium for educators and laymen alike. THE FOURTH NETWORK explores both current practices in ETV and its potential for the future.

This outstanding film shows the entire production sequence of a television lesson, from the development of a study guide through the final taping. The television lesson is used in partnership with the teacher in the classroom.

Many of the advantages of television are also presented. Educational television can be used not only for elementary classrooms, but also at the secondary and college levels. Professional schools such as medicine and dentistry can be aided in the classroom by the use of television.

Educational television can be used during after-school hours in an in-service capacity . . . and by business and industry. Finally, THE FOURTH NETWORK shows ways ETV can be used as a cultural enrichment service to the community at large.





FILM PRICING SCHEDULE

PURCHASE (includes unlimited television rights) $160

RENTAL (one-week period, without TV rights) ..... $ 15

PLEASE NOTE: There are no free previewing privileges for this film; however, the rental fee can be applied to purchase of the film if accomplished within 90 days from rental date.

Produced by the Film Production Service of the Virginia State Department of Education in Richmond

YEARENDERS

History on 16mm Film For General Interest Viewing

film **B&W**

Here's pictorial history at its best—newsfilm from the recent past, edited into year-by-year presentations by one of the top news-gathering organizations in the world—United Press International.

Several of these YEARENDERS newsfilm compilations—some in black and white 16mm film, some in color—are now available through Great Plains National. More will be added at a later date. The films range in length from 22 to 25 minutes.

The history recalled in the YEARENDERS:

1962

James Meredith registers at the University of Mississippi . . . Algeria begins a new history under the premiership of Ahmed Ben Bella . . . Pope John calls an ecumenical council to modernize church doctrine . . . Marilyn Monroe and Eleanor Roosevelt die . . . the Thalidomide tragedy . . . one and a half million dollars stolen from a U.S. mail truck . . . John Glenn makes the first American orbital flight followed by Scott Carpenter and two Russian cosmonauts, Andrian Nikolayev and Pavel Popovich . . . Indian troops halt Chinese Communist invasion . . . death at the Berlin Wall . . . Cuban missile crisis. (B&W—24½ MINUTES)

1963

Vietnam revolt and the fall of the Diem regime . . . East and West ban the testing of nuclear weapons in the atmosphere . . . Gordon Cooper travels 600,000 miles in space orbit . . . Russians sent Valentina Tereshkova, the first woman, into space . . . Konrad Adenauer and Harold Macmillan resign as heads of state . . . Lester Pearson becomes Canada's Prime Minister . . . two sets of quintuplets are born . . . the Profumo-Keller scandal . . . American Negroes demand freedom during the 100th anniversary of the emancipation proclamation . . . Pope John dies . . . coups in Latin America . . . the tragedy of the nuclear submarine Thresher . . . one story overshadows all the rest—the assassination of the 35th President of the United States, John Fitzgerald Kennedy, on November 22 in Dallas, Texas. (B&W—24½ MINUTES)

1964

Senator Barry Goldwater wins the Republican nomination for President . . . President Lyndon Johnson wins a landslide election . . . Harold Wilson is elected Prime Minister of England . . . the Beatles visit the United States . . . Civil Rights Act . . . South American unrest.....funerals for General of the Armies Douglas MacArther, former president, Herbert Hoover and Prime Minister Nehru.....the Warren Report.....Khruschev is thrown out of office and Leonid Brezhnev and Aleksei Kosygin replace him . . . . internal unrest in South Vietnam.....civil war in Cyprus .....Moise Tshombe returns from exile to head Congo government.....Soviets launch a three-man space bus.....Ranger 7 relays pictures of the lunar surface. (B&W—24½ MINUTES)

1966

Increased military action in Vietnam after a New Year truce of 36 days . . . peace marches begin in the U.S. . . . Premier Ky retains power in South Vietnam . . . President Sukarno yields his power in Indonesia . . . successful test of nuclear missile in China . . . Madam Indira Gandhi chosen Prime Minister of India . . . Gemini—the docking of two orbiting space craft . . . the wedding of Luci Baines Johnson and Patrick Nugent . . . a deranged student, Charles Whitman, kills fourteen people from a University of Texas tower . . . civil rights rallies crumble into riots . . . Lurleen Wallace succeeds her husband as governor of Alabama . . . Edward Brooke becomes the first Negro elected to the Senate since Reconstruction . . . Ronald Reagan is governor of California. (B&W—24½ MINUTES)

1967

Opposition rises in the United States against the Vietnam war . . . the six-day Arab-Israeli war . . . violence in Newark and Detroit . . . labor strikes lead to gains for police and teachers . . . three U.S. astronauts killed in the line of duty . . . Lynda Bird Johnson marries Marine Capt. Charles S. Robb . . . Svetlana comes to the United States and publishes her autobiographical book . . . Tshombe kidnapped in Algeria . . . Expo '67 is a success in Canada . . . Che Guevara killed . . . Suharto assumes presidency in Indonesia . . . hurricane Beulah smites Texas. (B&W—24½ MINUTES)

1968

Eugene McCarthy surprises experts and wins New Hampshire primary . . . George Wallace announces his Third Party candidacy . . . Rev. Martin Luther King is felled by an assassin's bullet on April 4 . . . Robert F. Kennedy wins California primary and is slain as he leaves his victory celebration . . . the Tet offensive . . . peace talks begin in Paris . . . Nixon-Agnew alliance sealed in Miami . . . Democratic convention rocked by riots in Chicago before Humphrey wins his party's nomination . . . Nixon is elected president by a narrow margin . . . Russians invade Czechoslovakia . . . student revolution throughout the world . . . civil war in Nigeria . . . Aristotle Onassis weds Jackie Kennedy . . . Apollo 7 orbits the earth for 11 days. (B&W—24½ MINUTES)

1969

Inauguration of Richard M. Nixon . . . Vietnamization of the war . . . the first moratorium against the war . . . My Lai massacre Black Panthers killed in Chicago . . . violence in Northern Ireland . . . children continue to die in secessionist Biafra . . . Arab-Israeli conflict persists . . . Charles de Gaulle resigns the French presidency and is succeeded by George Pompidou . . . Willy Brandt replaces Kurt Kiesinger in West Germany . . . Dwight David Eisenhower dies . . . Ho Chi Minh dies in Hanoi . . . the death of Mary Jo Kopechne . . . Spiro Agnew becomes a household word as he lambasts opponents of the Nixon administration . . . Supreme Court orders integration in some Mississippi school districts . . . introduction of the Boeing 747 . . . Woodstock . . . Neil Armstrong takes one small step for man and one giant leap for mankind . . . Apollo 12 repeats the feat. (COLOR—22½ MINUTES)

1970

Biafra signs a formal surrender . . . West Germans and Russians sign a nonagression pact . . . Paris talks and SALT talks continue . . . 90-day truce halts fighting at Suez but Egypt deplays Soviet missiles along the Canal and Israel boycotts peace talks . . . guerrillas hijack planes . . . Gamal Abdel Nasser dies of a heart attack . . . fighting slows in Vietnam . . . Kent State . . . troops withdraw from Cambodia . . . prayers of the world turn to three astronauts in Apollo 13 . . . economic problems plague the U.S. . . . Chicago Seven trial . . . Angela Davis is charged in connection with the slaying of a judge . . . mid-term election campaign . . . Edward Heath elected Prime Minister of England . . . kidnappings by Quebec separatists . . . Charles de Gaulle is dead . . . Peruvian earthquake . . . East Pakistan tidal wave . . . Earth Day . . . Women's Liberation. (COLOR—24½ MINUTES)

Great Plains National holds distribution rights for the YEARENDERS in the United States and Canada. The use through lease or purchase of these films is restricted to non-theatrical exhibition and/or non-commercial or educational telecast (in cases where such television rights have been secured) in the United States and Canada.

PER PROGRAM PRICING FOR THE 'YEARENDERS'

Black and White (purchase, no TV rights)	$110
Black and White (rental, no TV rights)	$ 15
Color (purchase, no TV rights)	$175
Color (rental, no TV rights)	$ 15

Note: Color and black and white preview films are available. Please contact Great Plains National for information on television rights.

Produced by UPITN Productions . . . a subsidiary of United Press International and Independent Television News Ltd.

YOU CAN DO IT!

Thirteen, 30-minute lessons
Adult

BEST COPY AVAILABLE

YOU CAN DO IT! is a series that aims at helping the "do-it-yourselfer" do his/her thing.

It deals with a wide range of home care and repair tasks and has as its goal that of assisting the viewer to learn and practice simple, money-saving techniques in the areas of home care and maintenance.

Vivacious and talented Cindy Kidwell is the on-camera teacher/hostess.

v'tape v'cassette **COLOR**

SPECIAL ARRANGEMENTS MUST BE MADE BEFORE THIS SERIES CAN BE USED. These arrangements are noted in the paragraphs below.

Television stations—commercial, cable or educational—may contract with GPN to purchase or rent individual tapes or the complete series for broadcast use. And ¾-inch video cassette users who plan to use individual lessons or the series in a non-broadcast manner may contract in a similar manner.

HOWEVER, THE USE OF THE PROGRAMS MUST BE CLEARED IN EITHER CASE THROUGH THE USERS' RESPECTIVE **STATE LEADER IN HOME ECONOMICS** . . . and all users must comply with a set of general conditions established for the use of YOU CAN DO IT!

Complete details on these arrangements are available from the GPN office . . . as is information on previews and printed materials accompanying the series.

TV Teacher/Hostess CINDY KIDWELL

The program summaries of YOU CAN DO IT!

1. **SHOCK OF YOUR LIFE**—In this first program, Cindy touches on safety precautions for electrical repairs and challenges viewers to try some simple tasks in this area. She repairs a wall switch, a percolator plug and an outlet.
2. **CLEANING ON A SHOESTRING**—Cindy shows how to concoct low-cost cleaning products that compare favorably with commercial cleaners. For porcelain, she makes soap jelly and combines it with whiting for a mild abrasive to remove rust from a lavatory. She combats water spots on windows with vinegar and water and prevents lint by wiping with a newspaper. Tile surface cleaning and mildew removal, plus other time-saving tricks, round out the program.
3. **FAUCET FIXITS**—Citing the need for "no drip" faucets by quoting the cost of wasted water, Cindy explores the parts of different kinds of faucets. While she repairs a standard-type faucet in step-by-step fashion, the hostess comments on how to buy replacement parts and tells of the tools necessary to do such jobs.
4. **TOILET TUNEUPS**—The program begins with identification of toilet trouble areas as Cindy points out the problems of continuous running, a sweating toilet tank, slow and noisy water, etc. She demonstrates how to replace a tank float, inlet valve and flush ball, and tells viewers about obtaining replacement kits for these troublemakers.
5. **WISE UP-TIGHTEN UP**—Viewers learn how to save on heating and cooling bills as Cindy searches the house for air leakage. She looks at different types of weatherstripping and shows easy installation procedures. Cindy also caulks around a bathtub and talks about the many sealing compounds available.
6. **PAINT-IT-YOURSELF (EXTERIOR)**—In a "brush-up" lesson on painting, Cindy covers equipment buying, preparation and proper procedure for exterior painting jobs. Viewers learn how to buy brushes, paint, rollers and other equipment. They see surface preparation and paint application as Cindy gives her studio wall a new coat.
7. **THE GREAT COVERUP**—Super sleuth Cindy pins problems to the wall and restores original surfaces with some not-so-secret ingredients and expertise. She repairs a hole in gypsum board and "erases" a scratch from wood paneling. Then she looks at fastening devices for walls, such as molly and toggle bolts, and demonstrates recommended procedures for using them.
8. **PAINT-IT-YOURSELF (INTERIOR)**—This program on indoor painting includes estimates on paint needs and tips on room preparation. Surface preparation—including rust or mildew removal—and a step-by-step painting plan comprise the main portion of the program.
9. **WOODEN WONDERS**—A recipe for a wood cleanser-conditioner is the highlight of this program as Cindy concocts a mixture of gum turpentine and boiled linseed oil. She applies it to furniture and discusses the principles of cleaning wood, such as rubbing in the direction of the grain. She also tells viewers how to clean wood with pumice. Turning to floor care, Cindy removes different spills and stains and gives an answer to the "to wax or not to wax" questions.
10. **WHAT'S AFOOT IN CARPET CARE**—Knee deep in carpets, Cindy whips up a frothy mound of homemade shampoo and shows viewers how to apply it by hand or with a commercial applicator. She also discusses the use of vacuum cleaners and selection of carpet pads . . . attacks several different stain problems . . . and removes a cigaret burn from shag carpeting.
11. **ACCENT ON APPLIANCES (RANGES)**—Faced with the grease and grime of a busy kitchen, Cindy shows viewers how to give range tops, hoods and ovens a fresh, clean look with a mixture of ammonia and water. She whisks through electric and gas ranges as she teaches homemakers how to take several sections apart for a faster cleanup on both types of appliances.
12. **ACCENT ON APPLIANCES (REFRIGERATORS)**—Here's an inside look at refrigerator cleaning and maintenance. Cindy demonstrates such techniques as replacing the gasket on refrigerator doors . . . and shares ideas on daily use, defrosting methods and maintaining proper temperatures for efficient operation.
13. **SPACE-STRETCHING STORAGE IDEAS**—Armed with hammer and nails, Cindy creates a beehive of storage space in her studio house—using materials that almost any family has readily available. She constructs step shelves for cabinets and makes drawer dividers. She also discusses the principles of storage and shows viewers examples of other devices.

Produced by Texas Agricultural Extension Service at Texas A&M University, College Station

THE AMERICAN SYSTEM

Nine, 20- to 25-minute lessons
Secondary

v'tape
v'cassette
COLOR

THE AMERICAN SYSTEM series was developed to provide further understanding of constitutionalism, the federal system and the organization and operation of government on the national level. Emphasis is not placed on the operation of many agencies and bureaus of the government except as they relate to each other in a given issue, such as the departmental involvement in the environmental problem of pollution.

Imperialism and world power are familiar and perhaps essential aspects of modern nationalism. Some nations may be said to be born to power; others achieve power, or try to. Of the United States alone can it truly be said that power has been thrust upon her and, in the case of the United States alone among major nations, the problem of power has been not to circumscribe it, but to enlarge it, to implement it and to make it responsible to the people whose power it is.

Since much is required of both student and teacher in a limited time, THE AMERICAN SYSTEM is designed to encourage the development of more understanding of the ideas and the processes of our system of government. Certain basic ideas are developed by this study:

1. **To provide maximum safeguards for individual rights, a system of government was established which incorporated the ideas of the division of political power among levels of government and the separation of power within the levels of government.**

2. **Popular sovereignty is a basic principle of the American system and political parties have developed to provide the basis for translating the wishes of the electorate into government policy.**

3. **The function of the Congress is to enact legislation on the basis of powers specifically granted to it by the Constitution. The interpretation of these powers has produced much legislation and there is a difference of opinion as to whether or not some of it represents a proper extension of federal power.**

4. **The President, as leader of his party, leader of the nation and executive officer of the United States government, exercises broad powers and responsibilities in foreign and domestic affairs.**

5. **A major function of the federal courts is to provide guaranteed procedural protection in civil and criminal cases which arise under federal law.**

6. **The doctrine of judicial review has enabled the Supreme Court to interpret the Constitution of the United States and to decide whether or not federal laws, state constitutions and state laws are in keeping with the United States Constitution.**

Finally, the knowledge of government is a matter of great importance. For, as important as it is to understand the nature and causes of the American Revolution, it is even more important to learn what has become of the nation since its birth . . . and what it has achieved. THE AMERICAN SYSTEM explores these concepts with the student and the classroom teacher.

Program titles and synopses:

1. **THE CONSTITUTION**—begins with the study of the federal level of government through the establishment of the federal constitution. Rather than reviewing the document article by article, this program gives an insight into the structure and purpose of the Constitution through a dramatization of the writings of Washington and Jefferson as they relate to the establishment and maintenance of the Constitution. (21:44)
2. **THE U.S. SENATOR**—discusses, through a series of interviews, what a senator is, what he does, and the challenges he faces as he represents the people of the nation at large and the people of his state in particular. (20:00)
3. **THE EXECUTIVE BRANCH OF GOVERNMENT**—deals with the President, his staff and White House duties. National and international issues as they face the nation's chief executive are presented along with the decisions the President has made. (20:59)
4. **THE AMBASSADOR**—deals with both the American ambassador and the foreign ambassador. The method of appointing an ambassador is reviewed. (24:48)
5. **THE FEDERAL COURTS**—outlines the functions of a Federal Court. The program charts the court systems of this nation and their relationship with the Federal Court. To illustrate the legal system and structure of the Federal Court, an outline of a federal case is presented. (24:46)
6. **THE SUPREME COURT**—views the Supreme Court from its beginning to today. The program highlights many of the major decisions rendered by the Court that have had an effect on this nation's development. (20:14)
7. **A POLICEMAN IS MANY THINGS**—presents the working structure of a police bureau, showing how the various departments interrelate. It traces the routine of an average police officer on his patrol, discusses him as a person and as a citizen of the community and shows the good and bad points of his job. (24:30)
8. **COMMUNISM VERSUS DEMOCRACY**—looks at the divided world of communism and democracy. Through a narrative playlet, the program presents a vivid comparison of the two systems of government and a documented presentation of democracy in action. (20:37)
9. **STATE OF THE NATION**—looks at the state of the nation today and projects what might lie ahead. State and federal leaders air their views on the conditions in the nation today. (20:11)

Television teacher Bruce Miller brings to this series his experiences as a news reporter. A journalist for over 14 years and former news director for a commercial television station, Mr. Miller is able to present the series with full authority, for he knows many of today's public officials on a personal and professional basis. Mr. Miller is well-versed in national affairs.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Central Virginia ETV Corp., Richmond Va., at WCVE-TV

GEOGRAPHY FOR THE '70S

BEST COPY AVAILABLE

Fifteen, 20-minute lessons
Secondary or College

Lesson titles and summaries:

1. CLIMATES: TUNDRA AND SUBARCTIC — Variations in temperature and precipitation led to a world climatic classification in which there are 10 to 12 accepted climatic regions. Two of the colder climatic regions are the tundra and the subarctic. This lesson outlines geographic features of each and the need for cooperation and caution in developing these areas.
2. CLIMATES: DESERT AND STEPPE—This program outlines geographic features of the desert and steppelands, gives information about inhabitants and development or lack of development in such parts of the world.
3. CLIMATES: THE TROPICS—Tropical areas of the world support a fantastic variety of plant and animal life, yet seldom can man use them successfully. Although man's economic activity in the tropics tends to be mainly agricultural, he's been lured to the Amazon River Basin for centuries in search of quick riches—only to be driven away repeatedly by the brutality of tropical heat, moisture and vegetation.
4. THE MID-LATITUDE CLIMATES—These areas are intermediate between the hot rainy tropics and the cold dry arctic areas. This program presents examples of such areas throughout the world and notes that while they are high in productivity and economic activity, they also are areas where man has left his greatest scar on the natural environment.
5. RURAL LAND USE AND SETTLEMENT PATTERNS—This lesson contrasts agricultural pursuits throughout the world as well as the settlement patterns of agricultural workers.
6. RAW MATERIALS—This program traces the origin of mercantilism and its continued practice today in the form of neo-mercantilism. It notes that beneficiaries of such practices are the industrialized developed countries of the world—at the expense of economic growth in the underdeveloped countries. The program concludes that things have changed very little in the last three centuries.
7. WORLD TRADE AND REGIONAL TRADING GROUPS—Trade between nations moves largely by truck, rail or ship. The program notes that the North Atlantic shipping lane is the most heavily traveled sea route, and that time as well as nautical miles is important in figuring shipping distances. It outlines trade patterns in developed and underdeveloped countries, and the emergence and role of regional trade groups throughout the world.
8. INDUSTRIAL DEVELOPMENT AND ADVANCED TECHNOLOGY —The advanced technology and corresponding high level of industrial productivity in developed countries are contrasted with the largely handicraft work and thus low productivity in underdeveloped regions of the world. Mechanization and large factories are practically unknown in 75 per cent of the world.
9. URBANIZATION: STRUCTURE AND FUNCTION—This program outlines the process of urbanization and the accompanying development of the structure of today's cities. It illustrates the many functions of urban areas, using as examples Paris, Buenos Aires, New Orleans, Johannesburg, Bangkok and many more.
10. THE PROBLEMS OF URBANIZATION—Many of the problems of urbanization are tied directly to the structure and functions of the city. Others are associated with uncontrollable growth and sheer size. Distance also has become a critical factor. The program focuses on Detroit, Michigan, an American city with typical city problems.
11. THE POPULATION EXPLOSION—Thomas Robert Malthus' prediction in 1798 of a world with too many people in relation to its resources once was considered naive. That world is ours and it is here today. This program traces planet Earth's formidable population explosion—why it's happening, the cost in human suffering and the attendant destruction of our natural environment.
12. ECOLOGICAL SELF-DESTRUCTION—Life on Earth, as we know it, is in danger. In underdeveloped regions of the world, sheer population threatens to overwhelm this planet. In the developed regions of the world, the situation is equally critical. The program explores these and various other aspects of our lives, and their ultimate ramification—our own self-destruction.

This unusual geography series incorporates the attendant issue of conservation of resources, and man's relation to and impact on the environment in which he lives.

GEOGRAPHY FOR THE '70s Teacher/Producer Richard G. Boehm brings to the series a strong geography background. He has both B.S. and M.S. degrees from the University of Missouri, with majors in geography, and is a member of the Association of American Geographers and the National Council for Geographic Education. Boehm developed two different guides for the series—a teacher's guide for the high school level and a viewer's guide for the college level.

Boehm, who teaches at the University of Missouri-Columbia, is currently a Ph.D. candidate at the University of Texas at Austin. He also serves as editor of Media Materials for the National Council for Geographic Education.

Both guides note that the GEOGRAPHY FOR THE '70s goals include creating an awareness of world problems with a geographic dimension from the standpoints of developed and underdeveloped regions of the world, as well as making students aware of socio/ecological problems that threaten all of mankind. It is hoped that such an awareness will provoke student discussion on current issues with geographic significance.

A returnable copy of the appropriate guide accompanying the series and a preselected lesson on quadruplex video tape or ¾-inch video cassette are available for previewing from Great Plains National.

TV Teacher RICHARD G. BOEHM

v'tape v'cassette COLOR

13. LATIN AMERICA: THE DEAD HAND OF THE PAST — The Alliance for Progress has helped Latin American countries throw off the shackles of underdevelopment, yet problems of traditional society hamper their efforts at economic growth. The program traces Latin America's history, explaining its continued impact on contemporary Latin American countries.
14. TAIWAN (FORMOSA): BLUEPRINT FOR DEVELOPMENT—The success story of Taiwan well could be considered a blueprint for development. Well on its way to becoming the second most-developed nation in Asia, Taiwan seems to possess all the attributes of a tiny Japan.
15. EPILOGUE—Primarily because of population growth, the underdeveloped portion of the world is becoming ever larger. At the same time, the rich nations get richer and, in a relative sense (percentagewise), get fewer in number.

Produced by Southwest Texas Educational Television Council
KLRN-TV, Austin

WORK IS FOR REAL

Thirty, 15-minute lessons
Junior High or Senior High

WORK IS FOR REAL has a two-fold task—that of *informing* students of the many different types of jobs available in today's changing and developing work world . . . and of *interesting* them in obtaining details about some particular career that seems to fit their interests and aptitudes.

The series is practical in nature, promotes honest self-appraisals and gives special attention to those students who won't be going on to a four-year college degree. WORK IS FOR REAL puts a continuing emphasis on encouraging self-direction among students as they look toward and prepare for their work life.

The series is intended to be an aid to the regular school counseling systems in that it will hopefully encourage more students to seek career guidance assistance.

Pre-selected lessons from WORK IS FOR REAL are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm film or U-Matic videocassette. The previewing package also includes a returnable copy of a teacher's guide.

v'tape
v'cassette
B&W

The lessons and topics of WORK IS FOR REAL:

1. WHAT IS YOUR REACH? — the importance of rightly selecting a career . . . guidelines to use . . . sources of information.

2. THERE IS NO 'NOTHING' JOB — the proper attitude toward work, no matter what type of a job is involved . . . the dignity of work.

3. WHO NEEDS MATH? — the ability to handle fundamental math is a real help in any job . . . jobs that require varying degrees of math proficiency.

4. MATH FOR US MODERNS — jobs that apply mathematics and technology to industrial problems . . . and jobs that use math and science to explore unknown regions of pure research.

5. SCIENCE UNLIMITED — the role of science-based industry in our economy . . . non-professional but vital jobs in this category — process workers, equipment operators, material handlers and truck drivers.

6. SCIENCE TECHNICIANS — semi-professional jobs, such as: dental technicians, fish culturist, salesman of scientific equipment, nurseryman, optometrist.

7. PROFESSIONAL SCIENTISTS — illustrations of some of the specialty-area collegiate studies available for those aspiring to be professional scientists.

8. THE INFORMATION INTERPRETERS — journalism, public relations, technical writing, and editing careers are explored.

9. THE STORYTELLERS — about people whose careers involve translating dreams, events, attitudes, ambitions — all the materials of human joy and human sorrow — into experiences that others can share . . . through poetry, novels, drama, satire, short stories, etc.

10. LOVERS OF LANGUAGE — command of a second language can be a very valuable asset in the international world of work.

11. ART FOR THE ARTIST'S SAKE — careers in art include: ceramics, crafts, photography, advertising design, graphic arts and fashion design.

12. MUSIC MAKERS AND MISCELLANEOUS — emphasizes music teaching careers and notes the keen sense of dedication one must have to become an actual professional performing artist in the field of music.

13. BRUSH, CHISEL AND CURTAIN — occupations in the fields of art (painting and sculpting) and drama (the educational, professional and community theatre).

14. SERVE YOUR NATION — because of opportunities in education, training, travel and advancement, many young men and women are turning to the military for a permanent career.

15. PUBLIC SERVICE: STATE AND LOCAL — state and local governments have openings in the field of public service for almost any kind of talent and training.

16. PUBLIC SERVICE: FEDERAL — becoming an employe of the Federal government is dependent upon one's initiative and ability to meet the qualifications necessary for a particular job.

17. FOR THE 'PEOPLE-MINDED' — basic fields in social science include: anthropology, economics, geography, political science and sociology.

18. SOCIETY-SERVING SKILLS — the three major groups of service workers are private household workers, protective service workers (policemen, detectives, firemen, sheriffs, etc.), and other service workers (waiters, custodians, ushers, elevator operators, etc.).

19. MAN, THE MANAGER — one of the fastest growing occupational fields in the country is business management.

20. THE BACKUP GROUP — as American business organizations grow in size and complexity, more and more opportunities will open for young people interested in a business career . . . typical positions: clerk-typist, stenographer, insurance salesman, bank teller.

21. AGRICULTURALLY SPEAKING — career opportunities in production agriculture and related fields (sales and service, horticulture and nursery, machinery and ag products) are almost unlimited.

22. A DOUBLE FUTURE FOR YOU — with home economics training, one is prepared to manage home and family . . . and plunge into a part- or full-time career in a related field — textiles and clothing, food and nutrition, family relations and child development, for example.

23. NO UNSKILLED 'I' IN INDUSTRY — as production increases in our growing economy, the need for skilled workers will also increase — mechanics, vocational instructors, electricians, machinists.

24. D. E. DEVELOPS 'KNOW-HOW — Distributive Education (D. E.) vocational programs prepare young men and women for careers in the retailing, wholesaling and service-selling occupations.

25. AND LOOT TO BOOT — demonstrates that there are many satisfactions to be found in different type jobs, other than how much the job pays per month.

26. DO YOU DIG YOU? — points discussed and demonstrated: objective and impersonal self-evaluation . . . motives or goals that often influence job choices . . . the developmental process in choosing a career.

27. 28. and 29. MEDICAL MYSTERY TOURS — careers in health and physical education — nursing, medical stenography, the role of the orderlies, physical therapy, for example.

30. COMPUTING THE FUTURE — suggestions for looking into the work world of tomorrow.

Produced by Southwest Texas ETV Council
at KLRN-TV in Austin

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CAREER GUIDANCE

Nine, 20-minute lessons
Secondary Guidance and Counseling

v'cassette film **COLOR**

A sound vocational guidance program which helps all students see the relevance of their educational program and themselves to the world of work is a clear responsibility shared jointly by the school system and the business/industry community.

For this reason, the Denver Public Schools, in seeking ways to strengthen its career counseling and guidance resources, produced the CAREER GUIDANCE films—a series designed to bring out the dignity and worth of all kinds of occupations . . . and to stimulate youth to think about a career.

Teacher-host for this color film series is John Rugg. The films assist students by providing four essential components for a sound career development counseling program:

—showing insights into all aspects of the world of work;

—helping the student to develop a clear understanding of his personal potential;

—assessing the potential of the world of work and relating this to the student's personal potential;

—helping each viewer to develop plans for his future which are grounded in the dual realities of self and work potentials.

Because it is impossible for young persons to visit a large number of businesses and industries during the time they are in school and formulating their plans for careers, CAREER GUIDANCE provides a necessary supplemental resource for vocation guidance activities. It follows that if students are well-informed about the world of work, they are likely to make career plans which are satisfying to both themselves and society.

These well-planned films can provide a realistic and meaningful overview of many job fields. One of the primary benefits forthcoming from viewing this series will be to assist students in solving one of their most pressing problems: entering into meaningful and satisfying employment.

CAREER GUIDANCE can also assist employers in helping to recruit young persons into areas where there are acute shortages of qualified employees.

Film previews of this series are available from Great Plains National on a "no cost, no obligation" basis.

These programs (on film) of CAREER GUIDANCE may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $160

RENTAL (one-week period, without TV rights) .....$ 15

Please contact Great Plains National for quotations on television use of the programs. NOTE: Any or all of the CAREER GUIDANCE programs may be previewed without cost or obligation.

BEST COPY AVAILABLE

The CAREER GUIDANCE program summaries:

M359—CHALLENGE IN BANKING—A training officer in a large bank plays host in this film which shows many of the career opportunities available in the world of banking. The viewer actually becomes part of the orientation activities for a number of new employees. Cash processing, the training of tellers and vault personnel, transactions involved with handling and trading securities, the computer room with its sorters, tape drives and discs, the heart of the bank . . . check processing, the supply room, installment loans . . . all are shown in action. Emphasis is upon career entrance opportunities not requiring college work. A majority of the 250 different job classifications within the bank begins with training right on the job.

M-360—C.O.E.—This film is designed to acquaint secondary school students with the full meaning of C.O.E.—Cooperative Occupational Education. C.O.E. offers juniors and seniors a chance to work part-time in some area of the business world while completing graduation requirements. Learning and working in the six major divisions of C.O.E.—Office Education . . . Distributive Education . . . Home Economics Occupations . . . Industrial Cooperative Education . . . Health Occupations . . . Agricultural Education—Students investigate first-hand the skills, knowledge and attitudes necessary to work situations. C.O.E. club activity at both the local and state levels is also shown.

M-361—DIALING OPPORTUNITY—Behind every dialed call are hundreds of jobs that have become satisfying careers for thousands of men and women in a telephone system. Many of these jobs require only a high school education. From the central operator to the installer-repairman . . . from key punch machines to electronic switching equipment, the viewer will see a variety of opportunity for interesting work in this important area of communications. The film also traces what actually happens when a new telephone is ordered . . . bringing into action a multitude of telephone personnel.

M-362—HOSPITAL PARTNERSHIPS—Teacher/host John Rugg accompanies the viewer on a tour of a large city hospital to inspect 146 different kinds of jobs available in this particular medical center. Emphasizing the type of work not requiring a college degree, young people visualize opportunities as practical nurses, laboratory assistants, inhalation therapists, EKG technicians. They will hear of requirements necessary to enter areas such as radiology, central supply, accounting, engineering and food services. By the end of the program, it is hoped the viewer will come to realize the importance of hospital partnerships . . . of young men and women working together to serve the needs of others in need.

M-363—THE MANUFACTURING TEAM—Industry requires a multitude of men and women working together to produce the hundreds of thousands of products that consumers use everyday. This teamwork is viewed in action at a large rubber company where tires, belts and hose are seen manufactured by workers in a variety of job classifications. Banbury operators, tire and belt builders, skivers, warehouse ordermen, vulcanizers . . . are just a few of the many production-line jobs visualized. Important areas of laboratory testing, research and development, storage and distribution are all included in this film. For the young person not familiar with an industrial complex, he will be surprised at the network of opportunity available to him with only a high school education.

M-364—MODERN INNKEEPERS—Innkeeping today is big business. Its work world is filled with a kind of glamour and excitement not found in most other industries. Through illustrative filming, viewers are introduced to the many interesting facets of hotel-motel employment. Starting at the "front of the house," job opportunities at the front desk, in sales, catering, accounting and management are visualized and described. In the "back of the house," such areas as food preparation, housekeeping, engineering, and laundry are presented as additional possibilities for interesting and satisfying work. Even openings in the expanding field of resort hotels are included to satisfy the many young people wanting to work in an atmosphere of summer and winter fun.

M-365—PATHWAY TO CRAFTSMANSHIP—Apprenticeship training within the building trades is the subject of this informative program. Filmed entirely "on-location," the film takes the viewer to many construction sites to see journeymen and apprentices at work. Carpentry, brick-laying, cement finishing, roofing, tile setting, electrical wiring, pipefitting and plumbing are examples of work shown and described. Operating engineers are seen handling such heavy equipment as scrapers, dozers, backhoes and cranes. Apprentices in sheet metal shops demonstrate the use of a variety of machines in cutting, shaping and fabricating duct work. Basic qualifications to enter the apprenticeship program are reviewed carefully, along with the advantages and opportunities within the building trades themselves.

M-366—PROFESSIONAL SELLING—The aim of this program is to help stimulate the thinking of high school students toward possible careers in sales and marketing. Surveying to some extent a variety of actual selling situations, this film acquaints young people with what men and women in professional selling believe about their jobs and the kind of opportunity available for youth. Representative career areas include real estate, insurance and automotive sales. Emphasis is also placed on opportunities for women in such areas as convention sales for hotels, the airlines, and direct sales to the home. Who makes a good salesman? What are the requirements to enter selling? How do you get started? These and other important questions are answered in this program.

M-367—THINK FOOD—The distribution of food is the largest retail industry in our nation, employing over two-million men and women. And the demand for personnel keeps growing. The cameras help the viewer to "go after" a multitude of job categories that help serve the public in supermarkets everywhere—young men trained as meatcutters . . . the responsibilities of grocery clerks in "keeping up aisles" and ordering by computer . . . women in bakeries, at checkstands and in accounting functions . . . the flow of goods from buyer and wholesaler to the warehouse and store . . . training programs and the responsibility of management. With the chance to be hired right out of high school and to be trained on the job, the food industry represents one of the best opportunities anywhere for young people to work into satisfying, well-paying careers.

YOUR FUTURE IS NOW

Sixty, 30-minute lessons
Adult (GED Test Prep)

YOUR FUTURE IS NOW is designed for individuals with job-related, personal or educational objectives who desire an adult review of basic high school subjects and skills. The series covers major subject matter areas and skills of a high school education.

YOUR FUTURE IS NOW is intended for a national audience with a wide variety of goals — including those persons who are specifically working for a high school equivalency diploma through successful completion of the General Educational Development (GED) examination. This series, used with the supplemental texts, constitutes a complete high school equivalency course.

YOUR FUTURE IS NOW may also serve to reinforce forgotten skills. The recent high school graduate can use the series to complement and strengthen his secondary school preparation before entering college. Or present high school students can view the lessons on their own as an interesting and important supplement to their regular classroom work. Even adults who do not plan to take the GED test may be motivated by the series to become involved in other adult education programs.

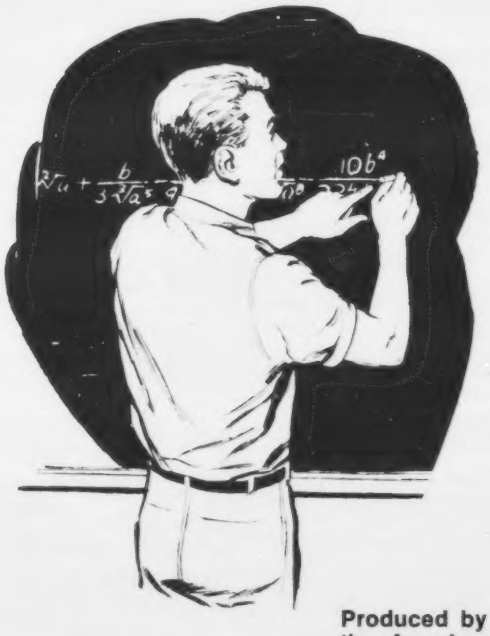
YOUR FUTURE IS NOW is divided into three general sections of study:

—A block of 26 lessons is concerned with the development of basic comprehension and interpretation skills in the reading of materials in the subject matter areas of social studies, natural science and literature.

—Seventeen lessons in developing skills in English grammar, usage, spelling, punctuation, dictionary skills and vocabulary building.

—Seventeen lessons in developing skills in arithmetic, algebra and geometry . . . with emphasis on the understanding of concepts.

A Spanish language version of the series—SU FUTURO ESTA EN PRESENTA—will also be produced . . . and will be available through Great Plains Natoinal.



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COLOR

YOUR FUTURE IS NOW is the culmination of five years of effort toward solving the dilemma of the undereducated and underemployed adult. Its producer, the Manpower Education Institute of New York City, was organized in 1966 as a non-profit foundation to help solve urban problems caused by automation, lack of education and underemployment. Among the Institute's many activities was the development of adult educational television programs.

One of these was TV HIGH SCHOOL, a series designed to prepare participants to receive their high school equivalency diplomas. The series was distributed by Great Plains National and was shown in nearly 100 cities across the United States.

Experience gained by the producer through TV HIGH SCHOOL has gone into the production of the new series. YOUR FUTURE IS NOW benefits from recent technical advances in television production as evidenced by its more sophisticated use of the medium as an instructional tool. But more importantly, the new series encompasses broader goals and a more diverse target audience than the high school equivalency objectives of TV HIGH SCHOOL.

Special textbooks have been prepared for use with YOUR FUTURE IS NOW. They present factual material, processes, rules, suggested drill and supplementary work. Experience gained from the producer's other education programs have also gone into the development of a utilization/promotion guide for the series. This guide will be distributed to all users of YOUR FUTURE IS NOW to assist them in such activities.

Commercial and cable television operations, as well as ETV stations, can carry YOUR FUTURE IS NOW. In addition, educational organizations may use the series as may community groups, labor organizations and business enterprises. In this manner, programs can be brought into the home, school, community centers, the welfare center, the union hall and industrial plant.

Pre-selected lessons from YOUR FUTURE IS NOW are available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassette. The previewing package also includes a returnable supplementary materials kit for the series.

Produced by Manpower Education Institute of the American Foundation on Automation and Employment in New York City

READY OR NOT

Ten, 30-minute programs
Adult

READY OR NOT, a first-of-its-kind series on retirement planning, is designed to show people of all ages that retirement can be a satisfying and enjoyable time of life . . . if it is planned for well in advance.

Produced in various areas throughout the United States and Canada, the programs focus on five basic questions preretirement persons should ask themselves:

—Have I discussed retirement with my spouse and children?
—What will my retirement income be?
—Where would I like to live and what would my expenses be if I decide to live there?
—What is the state of my health?
—What will I do with my time?

READY OR NOT was produced by the Manpower Education Institute of New York City . . . and developed with the cooperation of the International Union of Electrical Workers, AFL-CIO; St. Francis Xavier University, Nova Scotia; the University of South Florida; and the State University of New York.

Four experts on aging developed content for the programs—Suzanne Arnold, Division of Aging, Florida Department of Health and Rehabilitative Services . . . Jeanne Brock, Education For and About Aging, Florida Department of Education . . . Lowell Ledford, Educational Television and Radio, Florida Department of Education . . . and Henry Richards, Older Worker Specialist, Employment Service, Florida Department of Commerce.

"READY OR NOT takes an optimistic approach," says Manpower Education Institute president James McFadden. "The typical retiree has an average of 15 to 25 years of life after age 65, and the people in our series are living proof that these can be happy, productive years.

"The human element—a person's emotional needs—are emphasized," McFadden noted. "But we also are trying to make people aware that they should plan for retirement at least 10 years in advance. Aging will come, but all of us can minimize its effects by planning, by having sound eating habits, some exercise and a good outlook on life by being involved in society, participating in organizations, and taking part in volunteer programs and helping others."

Commercial and cable television operations, as well as ETV stations, may carry the READY OR NOT series. It may also be used by private and governmental organizations that are concerned with aging and retirement problems. A study manual accompanies the series.

A pre-selected program from READY OR NOT is available for preview from Great Plains National—on either quadruplex video tape or ¾-inch video cassette.

v'tape
v'cassette
COLOR

READY OR NOT Lesson Titles and annotations:

1. **INTRODUCTION—Aspects of the work ethic, leisure, importance of planning, attitudes toward retirement.**
2. **FINANCIAL (Part I)—Building security, Social Security, pensions, insurance.**
3. **FINANCIAL (Part II)—Legal aspects, estate planning, real estate, taxes.**
4. **CONSUMER EDUCATION—How to get the most for your money, protection against fraud.**
5. **HEALTH—Physical and mental well-being, nutrition, Medicare, health insurance.**
6. **HOUSING AND LIVING RELATIONSHIPS**
7. **EMPLOYMENT (Part I)—Second careers, full-time.**
8. **EMPLOYMENT (Part II)—Part-time and self-employment.**
9. **LEISURE (Part I)—Education, hobbies, travel, recreation.**
10. **LEISURE (Part II)—Volunteer and community service, senior citizen group, politics, etc.**

Produced by the Manpower Education Institute of New York City

AMERICAN HISTORY I

Twenty-four, 30-minute lessons
Secondary

v'tape
v'cassette
COLOR

TV TEACHER JAMES FLEET

This series is designed to cover American history from the time of discovery through the Civil War. The period of exploration is surveyed only . . . while the years from the Revolution to the Civil War are covered in depth.

The programs of AMERICAN HISTORY I interrelate social, political and economic history and include some of the latest historical research on the role of minorities in the United States. The series is enhanced by the use of some six to seven hundred visuals, many taken from original sources and from museums and historical societies throughout the United States.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The prev.ew package also includes a returnable copy of the guide accompanying the series.

1. AGE OF DISCOVERY—This lesson covers the arrival of Columbus in the New World and then takes a look at the Indian cultures and their accomplishments prior to 1492.
2. SPANISH COLONIES—The society of Europe immediately prior to the Age of Discovery is examined and compared with the great changes which took place around 1500. The Spanish in the New World are viewed from the stand point of their contributions to western civilization.
3. ENGLISH COLONIES—Beginning with a review of the Spanish explorers and contributions the lesson moves on to cover the reasons for settlement of the English colonies. The idea is stressed that while colonists came for diverse reasons there were certain unifying factors.
4. LIFE IN THE ENGLISH COLONIES—Putting the emphasis on social history the New England, Middle and Southern colonies are compared on such facets as way of life, education, and religion.
5. FRENCH AND INDIAN WARS—A brief analysis is given of the opinions of historians concerning the Puritans. This is followed by a look at the conflict between the English and the French in America.
6. PRELUDE TO REVOLUTION—This lesson combines a discussion of the historical theories concerning the causes of the American Revolution with some of the specific factors which led to rebellion. Pontiac's rebellion and the Stamp Act are covered.
7. BEGINNING OF THE REVOLUTION—While the revolution started at Lexington it was caused by a series of events discussed in this lesson. The drift toward war is shown by covering the Boston Massacre, the Boston Tea Party, and the reaction over retaliatory British measures.
8. THE REVOLUTION—An attempt is made to leave the student with a general feeling for the Revolutionary War. The meaning of the Declaration of Independence, the suffering at Valley Forge, and George Washington as a war leader are the main points.

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9. ARTICLES OF CONFEDERATION—Winning a war is only one phase of a revolution. Covered here are the problems of a peace treaty and the establishment of a new government. Included is a look at the most notable successes and failures of the Confederation government.
10. THE CONSTITUTION—Keeping in mind specific failures of the Articles of Confederation the Constitution is viewed as essentially solving these problems. The division among the states is shown by the various compromises and the fear of a strong government by the principles of "separation of powers" and "checks and balances."
11. THE NEW GOVERNMENT—In a Mount Vernon setting, Washington's administrations are covered. Major topics are Hamilton's financial plans, the western Indian problem, and America's neutrality during the French Revolution.
12. JOHN ADAMS AND FOREIGN PROBLEMS—The program deals with cold but capable John Adams and focusses on his role in the undeclared war with France. The basic differences between the Federalist and Republican parties are illustrated.
13. AMERICA IN 1800—Presented here is a social picture of the United States in 1800. This covers population, major cities, education, medicine and religion. The last part of the program looks at the diverse interests of Thomas Jefferson.
14. JEFFERSON AND THE LOUISIANA PURCHASE—The compromise which often must be made when an idealist confronts reality is illustrated by looking at Jefferson's purchase of Louisiana. One segment includes quotes from Lewis' and Clark's journals illustrated by pictures of their route.
15. WAR OF 1812—The rights of a neutral nation, impressment, and the failure of economic pressures to avoid the war are weighed against the activities of the Western Hawks who desired to expand. The war, itself, is covered only briefly. A reproduction of a ship's cabin provides a setting.
16. ANDREW JACKSON—This program, set at the Hermitage, examines the sectional feelings in the United States at the time of the election of 1824. It then goes on to review the career of Jackson and to show him as a man of many contrasts. His willingness to be a strong executive is shown by his actions over the nullification crisis.
17. INDUSTRIALIZATION IS THE NORTH—Starting with a review of the Age of Jackson, the program moves on to cover the commercial revival in the early 1800's with the development of clipper ships and new markets. The last half of the lesson deals with the beginnings of the industrial revolution.
18. DEVELOPMENT OF TRANSPORTATION—The changes in transportation by road, steamboat, canal, and railroad are surveyed. The program includes music, film and unusual slides illustrating these changes.
19. THE SOUTH—After opening with music and slides to depict the "stereotype" version of the ante-bellum South, a contrast is drawn with the institution of slavery. The problem of finding reliable information on slavery and the effect of this problem on historiography of the period is discussed.
20. REFORM MOVEMENTS—The desire for reform is viewed as being a continuing thread in American history from the Puritans to the present. Specific reforms in the area of education, care for the insane, women's rights and abolition are discussed. The program covers the work of Frederick Douglass and Harriet Tubman.
21. MANIFEST DESTINY—The first of two programs dealing with the early West, the lesson starts with a discussion of the Turner frontier theory. Events covered include the War between Texas and Mexico and the Mexican War.
22. GOLD RUSH—The Mexican Cession and the present day conflicts over land claims introduce this lesson. After mentioning the Mormons, the program covers the California gold rush and the questions raised as to the expansion of slavery into the new territory.
23. PRELUDE TO CONFLICT—Looking at the 10 years prior to the outbreak of the Civil War a series of events are viewed as collectively leading to an "irrepressible conflict." The events are Uncle Tom's Cabin, Kansas-Nebraska Act, Creation of the Republican Party, Dred Scott Case, the election of Lincoln.
24. CIVIL WAR—No attempt is made to "fight" the Civil War. Rather the life of Lincoln is reviewed and he is discussed as a war time leader. The last part of the program consists of readings from Civil War letters, illustrated by authentic pictures of the events.

Produced by the Denver Public Schools at KRMA-TV

AMERICAN HISTORY II

Twenty-four, 30-minute lessons
Secondary

BEST COPY AVAILABLE

v'tape
v'cassette
COLOR

AMERICAN HISTORY II is concerned with the events and personages of the American scene from the Civil War to the present.

The lessons emphasize social as well as political history and are visually supplemented by nearly 1,000 pictures—many taken from the original editions of "Harper's Weekly," "Judge," and "Puck". In addition, many events occurring in the 20th century are illustrated with newsreel film footage.

Television teacher James Fleet was formerly chairman of the history department at Denver's John F. Kennedy High School. He taught American history on the secondary level in the Denver Public Schools for 13 years. He also served on a committee for curriculum revision and was a member of the North Central Accreditation Social Studies Evaluation Team. He took his M.A. in American history (with special emphasis on social history) from the Universty of Denver.

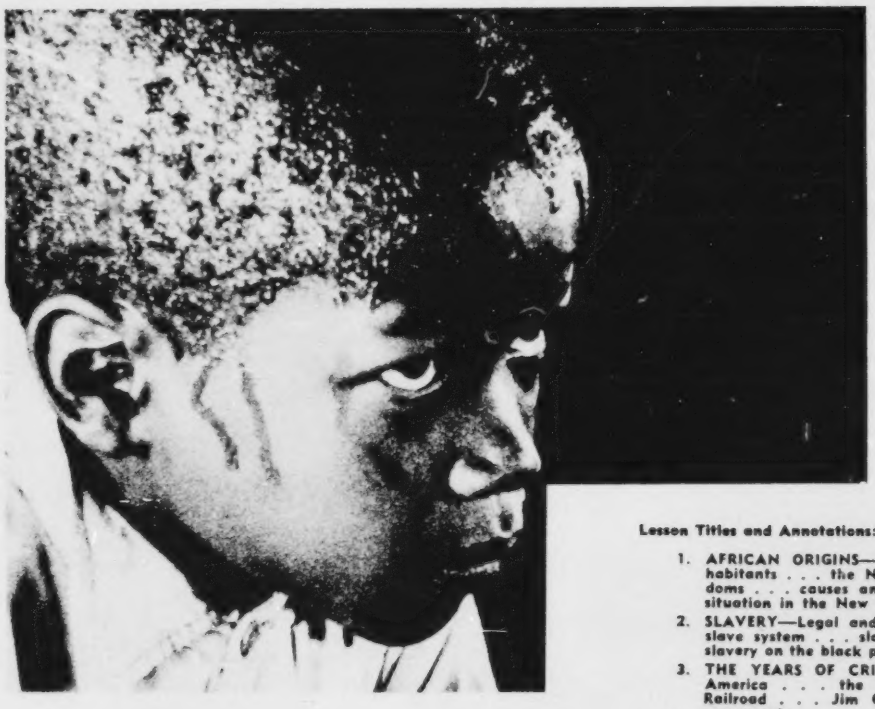
Mr. Fleet has the rare ablility to bring dimension and life to historical figures and events, giving them a relativity to the present that makes history not only palatable but enjoyable. This ability, combined with a folksy humor and studio sets relating to the era under study, gives the programs a fresh approach that appeals to students.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

1. RECONSTRUCTION - PART I — This lesson looks briefly at the Civil War as a turning point in our history and then covers the political side of Reconstruction.
2. RECONSTRUCTION - PART II — The main emphasis here is on social Reconstruction as it applied to the former slaves. The program includes the new analysis of the "radical republicans," the rule of the courts, and the ultimate failure of social reconstruction.
3. THE LAST FRONTIER - THE MINERS — The program introduces the post-war West. Specifically the "Frontier Theory" of history is covered along with the development of mining in Colorado, Nevada and South Dakota.
4. THE LAST FRONTIER - INDIANS AND FARMERS — The end of the Indians' long struggle against the western settler is the concern of the first half of this lesson. The second half deals with the problems of settling the Great Plains.
5. INDUSTRIALIZATION - PART I — The program begins with a survey of the factors that made industrialization possible, then moves to a series of pictures depicting inventions of the period. It concludes with the building of the transcontinental railroad.
6. INDUSTRIALIZATION - PART II — Taking a look at the human element of industrialization, the program surveys such men as James Fisk, Jay Gould, Jim Hill, Daniel Drew and Leland Stanford, describing how they made their money and how they spent it.
7. INDUSTRIALIZATION - PART III — While there were "trusts" in nearly every business, Standard Oil and Carnegie Steel are covered here as prototypes, including their rise and the attempts of the government to regulate them.
8. LABOR — The years between 1870 and 1890 saw the most disruptive labor disputes in our history. This lesson examines the problems labor faced both within its own ranks and from without, in its struggle to organize.
9. THE FARMERS' CRY OF PROTEST — No group felt more aggrieved by "Big Business" than did the farmer. The program relates his complaints against the railroad, his demand for free silver, his attempt to organize and eventually the formation of the Populist Party.
10. POSTWAR SOCIETY — After looking at the fate of the Populist Party and third parties in general the lesson moves on to what reformers called, "the sins of society." Covered are life in the slums, western badmen and political corruption. Included in the program is a set of Thomas Nast's cartoons on the Tweed Ring.
11. THE GILDED AGE — Continuing with the social history of the 1880s and 1890s, such topics as education, literature, religion and entertainment are surveyed.
12. POLITICS IN THE GILDED AGE — This is straight old-fashioned political history, illustrated with sixty pictures, covering the presidents from Andrew Jackson to William McKinley.
13. THE SPANISH-AMERICAN WAR — In spite of the title, little time is spent in "fighting" the war. The crux of the program concerns the events which caused the United States to abandon its traditional isolationism.
14. THE PROGRESSIVES - THEODORE ROOSEVELT — The progressive era illustrates the possibility for non-violent change in society. The progressive goals as implemented by Theodore Roosevelt are covered in this lesson.
15. THE PROGRESSIVES - TAFT AND WILSON — An examination is made of the progressive programs under Presidents Taft and Wilson as well as on the local level. Our growing involvement in foreign affairs concludes the program.
16. THE PROGRESSIVES - FOREIGN POLICY — The Open Door policy, the Russo-Japanese War, The Panama Canal and finally the outbreak of war in Europe are reviewed briefly.
17. WORLD WAR I — The dilemma covered here is that of a pacifist president faced with war in Europe. The lesson examines Wilson's efforts to avoid the war and his ultimate attempt to make it a moral crusade.
18. THE ROARING TWENTIES — Viewing the twenties as both the Age of Disillusionment and as the Age of Wonderful Nonsense, a cursory glance is given the problems, fads and foibles of the decade.
19. THE GREAT DEPRESSION — The program opens with a marathon dance grinding to a halt. The transition from the Roaring Twenties to total depression is made. The lesson ends with the election of Franklin D. Roosevelt.
20. THE NEW DEAL — After giving an analysis of the New Deal covering both its critics and its supporters, a summary of New Deal legislation is provided.
21. WORLD WAR II - Background — The major concern here is the situation in Europe during the 1930s — the rise of Facism in Italy and Germany and the beginning of the war in Europe. The program includes film of Hitler and the Munich Conference.
22. WORLD WAR II - U.S. INVOLVEMENT — After reviewing the causes of World War II the arguments over Pearl Harbor are discussed. The lesson includes a summary of our war effort and an analysis of the decision to drop the atom bomb.
23. THE COLD WAR — The central figure of the lesson is Harry Truman. A biographical sketch and a brief evaluation of him as a president open the program. Other topics covered are McCarthyism, the division of Germany and the election of 1948.
24. AMERICA AT MID-CENTURY — The key issues covered are civil rights and Viet Nam. While centering on the background of these problems and President Eisenhower, an attempt is made to look back over the previous lessons, to see that while America has not yet become a Utopia, it has nevertheless come a long way.

ODYSSEY IN BLACK

Fourteen, 30-minute lessons
Secondary



BEST COPY AVAILABLE

v'tape
v'cassette
B&W

This interesting and extremely well-produced series (on monochrome video tape only) takes the viewer from the African origins of the Black race . . . through the American Civil War . . . to today's Black revolution.

The "motion stills" technique is effectively and extensively used throughout ODYSSEY IN BLACK. This technique has been seen by the TV viewing public during the past few years—mostly in historical documentary presentations. The camera roves in great detail over a succession of still photos. This roving and cutting to other still photos produces definite motion.

Attesting to the fact of production excellence, the series, in April 1971, was voted a coveted Broadcast Media Award from San Francisco State College. BMA judges called the election of ODYSSEY IN BLACK a "well-deserved honor (for) a notable documentary."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by KLVX in Las Vegas, Nevada

Lesson Titles and Annotations:

1. **AFRICAN ORIGINS**—Early Africa and accomplishments of the inhabitants . . . the Nile Valley civilization and the Sudanese Kingdoms . . . causes and effects of the slave trade . . . the Black's situation in the New World and the effect on his personality.
2. **SLAVERY**—Legal and psychological methods which perpetuated the slave system . . . slaves in rural and urban areas . . . effects of slavery on the black personality of today.
3. **THE YEARS OF CRISIS**—Contributions made by Blacks in early America . . . the abolitionist movement and the Underground Railroad . . . Jim Crow legislation . . . the Black colonization movement.
4. **THE COMING OF WAR**—Slavery as a cause of the Civil War . . . the effects of Lincoln's election on the advent of the Civil War . . . the Civil War and its effect on expanding the role of the Black man.
5. **THE BLACK'S ROLE IN THE CIVIL WAR**—The subtle ways in which slaves voiced their discontent . . . the efforts of the American Colonization Society . . . the gradual progression of Northern policy toward slaves . . . the effects of the Emancipation Proclamation.
6. **THE AFTERMATH OF WAR**—Black morale at the close of the war . . . conditions preventing reconciliation between North and South . . . problems of ex-slaves as they tried to make a living.
7. **DECADES OF DISAPPOINTMENT**—Accomplishments of the Freedmen's Bureau . . . laws proposing to end discrimination and to enfranchise Black citizens . . . contributions made by Blacks to the Reconstruction governments . . . Ku Klux Klan.
8. **THE POST-RECONSTRUCTION ERA**—Barriers confronting the Black in his growing fight for equal rights and justice . . . the development of segregation . . . public education . . . the lives of Booker T. Washington and W. E. B. DuBois.
9. **WORLD WAR I**—the influence of the Wilson administration on the Black situation . . . the role of Blacks in the war . . . causes and effects of military discrimination . . . the service record of Blacks in France . . . postwar conditions and their psychological effects on the nation's racial climate.
10. **HARLEM RENAISSANCE**—the rise of social reform and the new literary movement following the war . . . opposing Renaissance factions led by W. E. B. DuBois and James Weldon Johnson . . . the writing of the period and changes in theater, music and art . . . Black Nationalism and Marcus Garvey.
11. **DEPRESSION AND THE NEW DEAL**—New political aspirations of the Blacks . . . Federal projects and acts affecting the Blacks . . . union policy during this era . . . actions of Black leaders in their attempts to secure equality for the masses.
12. **THE WAR YEARS AND BEYOND**—The strategy for breaking down military discrimination . . . the Black service record of World War II . . . the United Nations and its impact on Black America . . . the administration of Harry Truman with regard to civil rights.
13. **THE EDUCATION ISSUE**—Development of the public educational system as it progressed from total segregation to partial integration . . . the Supreme Court decisions with regard to segregation . . . a detailed discussion of the Little Rock crisis as it represented feelings of the time.
14. **THE BLACK REVOLUTION**—The underlying causes of this revolution . . . the policy of passive resistance and its results . . . the influence of Martin Luther King and the SCLC . . . enumeration of the various civil rights organizations and their policies . . . the future of America with regard to racial problems.

ENGLISH COMPOSITION

Fifteen, 30-minute lessons
Junior High

BEST COPY AVAILABLE

The teacher's guide to this writing telecourse notes that this series is actually an experience in team teaching. The television teacher makes the teaching plans and gives the presentation; the classroom teacher conducts the workshop growing out of the lesson.

The guide says: "Only when both teachers do their work intelligently—with both prethought and afterthought, with aggressiveness and persistence, with creativity and planned method—will team teaching reach its full power."

The course is divided into five lessons on description, three on narration and seven on exposition. Each lesson gives the purposes, pre-telecast activities, telecast synopsis, suggested post-telecast activities and a brief synopsis of the next television lesson.

The lessons on description deal with the development of sense impressions and the concept of mood—elements basic to good writing. The narration section outlines the purpose of a good narrative and the necessary introduction of an element of suspense in writing. The lessons on exposition offer training in writing with clarity, detail, logical order and proper transition.

The lesson numbers and titles for ENGLISH COMPOSITION:

DESCRIPTION

1. **CREATING MENTAL PICTURES:** identifies several kinds of sight impressions—color, shape, size, light and dark, motion . . . shows the difference between seeing and observing.
2. **USE OF MOTION (VERBS) TO CREATE IMPRESSIONS:** emphasizes the importance of motion in creating clearly defined mental images.
3. **WORD SELECTION TO IDENTIFY SENSORY IMPRESSIONS:** gives practice in selecting words that best convey sensory impressions.
4. **SENTENCE STRUCTURE:** demonstrates methods to achieve more interesting and artistic sentences . . . calls attention to eliminating errors in sentence structure.
5. **MOOD IN DESCRIPTION:** develops the concept of mood.

NARRATION

6. **DETERMINING PURPOSE. METHODS OF OPENING:** introduces concept of narration . . . examines three methods of creating a suspense-building beginning.
7. **STEP METHOD IN PLANNING DEVELOPMENT:** teaches techniques of going step by step from a suspenseful beginning to a satisfactory conclusion.
8. **DESCRIPTION, DIALOGUE, ACTION IN NARRATION:** demonstrates methods of bringing the story outline "to life".

EXPOSITION

9. **TOPIC SENTENCE:** introduces expository writing . . . shows the value of the topic sentence.
10. **DETAILS: PERTINENT AND CONCRETE:** establishes the importance of related specific details in paragraph development.
11. **DETAILS: SUFFICIENT:** illustrates the necessity of sufficient details in holding reader interest.
12. **COMPLETENESS:** develops the further concept of paragraph excellence: a feeling of completeness.
13. **PARAGRAPH REVIEW—ORDER OF DETAILS:** emphasizes the importance of arranging supportive details in the most effective order.
14. **SENTENCE CLARITY—TRANSITION:** introduces the value of clear transitions as a means of achieving effective writing.
15. **REVIEW OF SKILLS IN RELATION TO TYPES OF READERS:** demonstrates how a writer must adjust his style of writing to suit his reader.

TV TEACHER BETTY LESTER—Mrs. Lester is a seventh grade English teacher and chairman of the department of English at Hartman Junior High School in Houston, Texas. In addition to video-taping the ENGLISH COMPOSITION course in the Spring of 1966, Mrs. Lester assisted in the development of the teacher's guide which accompanies the course. A native of Pennsylvania, Mrs. Lester is a graduate of the University of Wichita (Kansas) and was active in the junior high teaching field in Kansas. She joined the faculty of the Houston Independent School District in 1955. In 1967, ENGLISH COMPOSITION was screened six times a week to seventh grade students in the Houston school district and also to participating school districts in the Gulf Coast area served by Gulf Region Educational Television Affiliates.

v'tape | B&W

Quad tapes or a kine of typical lessons from the course —and a sample copy of the accompanying teacher's guide— are available for previewing purposes from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Gulf Region Educational Television Affiliates, Houston, Tex., at KUHT-TV

FROM FRANKLIN TO FROST

BEST COPY AVAILABLE

Sixty-four, 30-minute lessons
Secondary

v'tape
v'cassette
B&W

This series is a survey of American literature. Only major works by major authors have been selected for presentation. This approach was chosen in order that the student be exposed, in the short time of this series, to some of the best works of literature in American heritage.

The content is arranged in roughly chronological order since that seems to be the most natural method for study. Emphasis in FROM FRANKLIN TO FROST is intended to be critical—to try, that is, to get inside each work and discover as much as reasonably possible of its form and its content.

The student will have some problems with these telecasts. At first they may seem to him to be pitched rather high. They will make him reach and this is good for him. The greatest incentive to learning is discovery. To discover meaning where one saw none before, to find pattern emerging from apparent chaos, to find relevance to one's own life works that seemed in no way relevant before. These things produce pleasure, satisfaction, and the desire for more. Most young people like to work if the work pays off, if it gets them somewhere, if it leads to discovery.

It is hoped through this series that each viewer will gain:

KNOWLEDGE—of the parts of each work and the whole, of the works of each author, of the works of all authors.

DISCIPLINE—of mind, of critical or interpretive thinking, the discipline that is signalized by knowing the technical terms of literature and that reveals itself in the ability to use these terms discriminately and wisely.

UNDERSTANDING—of the relations of the parts of works to their wholes, as of an incident in a plot, a metaphor in a poem, an irony in a style, etc., and of the relation of one's life to the works and the works to one's life.

PLEASURE—If the study of literature does not issue in delight, then all is lost.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

FROM FRANKLIN TO FROST program titles:

INTRODUCTION
1. A Sampling
2. Selection, Order, Emphasis

BENJAMIN FRANKLIN
3. The Forming of a Style
4. Poor Richard and the Maxim: The Style of Wit
5. The Lengthened Maxim: Formal Satire
6. Morals and the Man

NARRATIVE FICTION
7. Divide and Conquer: The Meaning of Analysis
8. The Story as Art: The Thing Made
9. Repetition and Contrast

NATHANIEL HAWTHORNE
10. "The Minister's Black Veil"
11. "The Ambitious Guest"
12. The World of THE SCARLET LETTER and its Structure
13. THE SCARLET LETTER and the Fortunate Fall

EDGAR ALLAN POE
14. "The Fall of the House of Usher"
15. "The Purloined Letter"
16. Poe's Poetic Theory and Practice
17. Assessment

Television teacher for FROM FRANKLIN TO FROST is Dr. Arthur M. Eastman. He received a B.A. from Oberlin College and his M.A. and Ph.D. from Yale University. Dr. Eastman has many years of teaching experience at the college level. In addition to teaching composition at all levels, he has taught American literature, masterpieces of literature, 18th century literature, Shakespeare and modern drama. Dr. Eastman has published many articles and is a recipient of the University of Michigan Summer Faculty Research Fellowship; the University of Michigan Award for excellence in teaching; and the John Simon Guggenheim Fellowship.

POETRY
18. Rhyme
19. Rhythm
20. Diction
21. Imagery

RALPH WALDO EMERSON
22. Introduction
23. Emerson's Critical Theory
24. Meter-Making Arguments
25. "Self-Reliance": Emerson's Philosophy
26. Emerson's Disciple: Thoreau

WALT WHITMAN
27. "Song of Myself": Part I
28. "Song of Myself": Part II
29. "Drum Taps"
30. "When Lilacs in the Dooryard Bloom'd"

HUMOR
31. Humor
32. Satire

MARK TWAIN
33. Frogs, Jays and Humor
34. Twain: Critical Theory
35. THE ADVENTURES OF HUCKLEBERRY FINN: Structure, Substance, and Satire
36. Huck Finn: Character and Growth

EMILY DICKINSON
37. A Sampling
38. Style
39. Perspectives
40. Essential Oils

STEPHEN CRANE
41. "The Bride Comes to Yellow Sky"
42. "The Blue Hotel"
43. THE RED BADGE OF COURAGE: Part I
44. THE RED BADGE OF COURAGE: Part II

EDWIN ARLINGTON ROBINSON
45. A Sampling
46. Characteristics
47. "Eros Turannos," "Mr. Flood's Party"
48. Assessment

DRAMA
49. The Play Seen
50. The Play Read

EUGENE O'NEILL AND ARTHUR MILLER
51. O'Neill's THE EMPEROR JONES
52. THE HAIRY APE
53. Miller's DEATH OF A SALESMAN: Part I
54. DEATH OF A SALESMAN: Part II

ERNEST HEMINGWAY
55. Focus on Death
56. "Big Two Hearted River"
57. THE OLD MAN AND THE SEA: Part I
58. THE OLD MAN AND THE SEA: Part II The Tragic Affirmation

ROBERT FROST
59. A Sampling
60. Simplicity and Complexity
61. Fact, Form, Process and Meaning
62. Perspectives

CONCLUSION
63. Retrospect
64. Prospect

Produced by MPATI at University of Michigan Television Center

FROM ME TO YOU . . IN WRITING

Thirty-two, 15-minute lessons
Junior High

FROM ME TO YOU . . . IN WRITING offers an instrument for more efficient composition. Composition, being a performance skill, is never learned by listening alone, but requires almost endless writing, correction and rewriting. This series emphasizes concepts and ideas that are pertinent to composition.

Part I begins with an introduction to composition—why writing is valuable for each individual. It proceeds with telecasts on: choice of subject; planning a composition; interest, unity and coherence in a paragraph; complete sentences and the importance of opening sentences; and clarity, compactness and concreteness in the use of words. Having examined paragraphs, sentences and words, two telecasts each investigate narration, exposition and description. Part I closes with a telecast on rewriting and a summary, "Four Key Ideas."

The first telecast in Part II stresses the prime importance of individuality in writing. After discussing the linking of paragraphs in a composition, the series proceeds to discuss seven ways of developing a topic sentence and the positions and significance of the topic sentence in a paragraph. The following telecasts deal with various classes of words, ways of building a vocabulary, the importance of imagery, a few figures of speech, and the ambiguity of words.

The teacher's guide which accompanies the series incorporates visuals, suggested in-class and at-home activities for reinforcement and extension of achievements, as well as telecast content and related materials.

Television teacher Dr. Joseph P. del Tufo is professor of English literature at Delaware State College. He teaches composition, humanities, speech and several courses for English majors. He completed his undergraduate work at St. Peter's College and his M.A. and Ph.D. studies at Fordham University. Dr. del Tufo has taught English composition at the secondary level.

v'tape
v'cassette
B&W

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

FROM ME TO YOU . . . IN WRITING program titles and synopses:

PART I

1. **WRITING—WHO NEEDS IT?**—outlines the history of writing and introduces the remainder of the series.
2. **NOTHING TO WRITE ABOUT**—explores the availability of topics for compositions.
3. **HOW TO START**—explains the necessity of planning as the first step to writing.
4. **WHAT'S IN A PARAGRAPH — BESIDES SENTENCES?** — discusses methods of maintaining interest within a paragraph.
5. **IS INTEREST ENOUGH?**—stresses the necessity of both unity and coherence within a paragraph.
6. **WHAT'S IN A SENTENCE BESIDES WORDS?**—discusses the sentence as a complete statement.
7. **HOW TO SNOW YOUR READER**—stresses the proper choice of words in a composition to convey the author's intended meaning to his audience.
8. **ONE PICTURE 1000 WORDS**—discusses methods of adding concreteness as well as clarity and compactness to a composition.
9. **ALL THE WORLD LOVES A STORY**—deals with narration in a story and the choice of subject.
10. **TO TELL A TALE**—shows three methods of emphasizing what you want in a story and discusses the importance of variety in a story.
11. **TELL ME HOW—EXPOSITION**—emphasizes clarity as the key to exposition.
12. **KEEP IT CLEAR**—discusses methods of achieving clarity.
13. **CREATE PICTURES**—discusses description in a story and the creation of visual images.
14. **EYE, EAR, NOSE, THROAT . . . TOUCH AND TASTE**—stresses the use of images referring to the senses to enhance description.
15. **DONE NOT DONE**—deals with the necessity of revision on a rough draft to clarify paragraphs, sentences and the choice of words.
16. **FOUR KEY IDEAS**—reviews the four main points of Part I: unity and coherence; clarity and compactness; revision; and interest.

PART II

17. **YOU, YOU, UNIQUE**—stresses the importance of individuality of style in compositions.
18. **A LOOK BEFORE AND AFTER**—explores the necessity of orderly arrangement in a composition.
19. **SAY IT AGAIN**—uses restatement as one way of developing a topic sentence.
20. **GENUS, SPECIES AND ALL THAT**—uses definition as a second way of developing a topic sentence.
21. **I. WHY?**—shows a third way of developing a topic sentence by giving causes.
22. **SO WHAT?**—a fourth way of developing a topic sentence is by by giving effects.
23. **SHOW ME**—a fifth way of developing a topic sentence is by evidence or specific information.
24. **WHAT MAKES IT TICK?**—a sixth way of developing a topic sentence is by classification.
25. **WHO SAYS?**—a seventh way of developing a topic sentence is by listing opinions.
26. **ANYWHERE OR NOWHERE**—explores methods of paragraph development.
27. **AIN'T AIN'T**—explains the differences among various types of language: formal, informal, archaic, colloquial, slang and substandard.
28. **ONE A DAY**—offers practical suggestions for developing a good vocabulary.
29. **TO SEE OR NOT TO SEE**—stresses the necessity of creating pictures in the imagination of the reader.
30. **WIGGLY WORDS**—discusses the ambiguity of various words and how to avoid ambiguity in a composition.
31. **NO LIES BUT**—discusses the use of the hyperbole, understatement, paradox and irony in writing.
32. **THE PATH TAKEN**—reviews the past fifteen lessons.

TIME FOR ENGLISH

Thirty, 30-minute lessons
Adult

TIME FOR ENGLISH is designed to teach English as a second language . . . but assumes that the student has some rough knowledge of English, if only that which would be absorbed from living for a few weeks or months in an English-speaking environment.

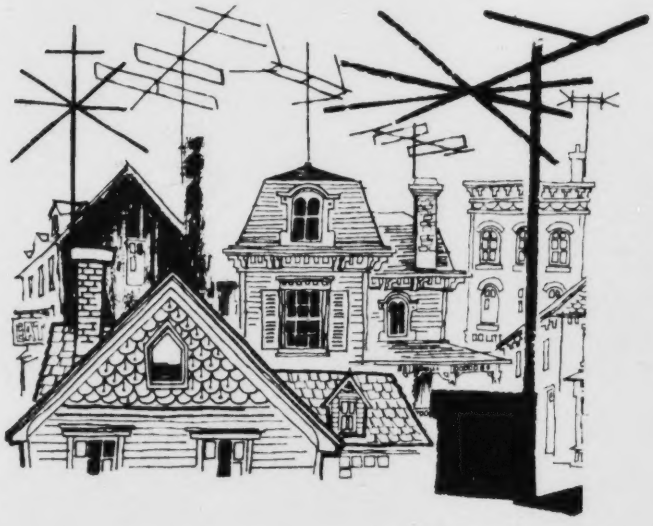
In TIME FOR ENGLISH, the "Direct Method" teaching approach is used. Here the English words are associated directly with their meanings, rather than with a word of similar meaning in the student's native language. The student is not given the task of memorizing large blocks of unrelated grammatical terms before being allowed to create utterances; instead the grammatical relationships of the language are brought out through the manipulation of controlled but meaningful utterances in pattern drills.

The student learns a controlled number of basic sentence patterns and is taught how to interchange various linguistic elements of the same grammatical class and to alter the order of elements within the structural frame to achieve semantic variations.

Since the native language of the student is not used in this "Direct Method," students of all linguistic backgrounds can potentially benefit from material presented in TIME FOR ENGLISH; however, those whose languages are in the Indo-European family are more likely to derive the greatest benefit from short-term English instruction by this method.

In TIME FOR ENGLISH, situations using dialogues form the central core of instruction. Each lesson contains a controlled dialogue in which the basic grammatical and lexical information for that lesson is presented in a basic situation context—such as: meeting people, riding the bus, applying for a job, renting an apartment, buying groceries, using the telephone, seeking help from the police, going to the doctor.

The information is then drilled out of the situational context in pattern practices, with accompanying charts, pictures and written symbols as reinforcements. Each lesson also contains pronunciation drills. In TIME FOR ENGLISH, major emphasis is placed on *speaking* rather than reading or writing English.



v'tape
v'cassette
COLOR

Each lesson ends with the exercise for the day. The television teacher goes through the entire exercise and the student is urged to fill in the exercise book used with the series, along with the teacher. When the series is completed the student has the completed book as a study aid.

The exercise book will then contain not only the correct answers for the various exercises but also a variety of study aids in the back of the book — conversion tables for weights and measures, a table converting centigrade to fahrenheit temperatures, a full set of paradigms for the verb "to be" and the personal pronouns, pronunciation charts using the phonetic alphabet, and even the words to some American folk songs for purposes of cultural reinforcement.

The intention of TIME FOR ENGLISH is not to make the viewing student proficient in a second language but rather to supply a source of additional controlled practice for the student who is already somewhat familiar with the English language, and to introduce the student with little or no knowledge of English to a sufficient number of grammatical patterns and vocabulary items to allow him or her to function at a minimal level of linguistic competency.

The grammatical structures taught in the lessons of TIME FOR ENGLISH were carefully chosen to provide the new student with a sound foundation for further learning and to supply a structural grid upon which he can place future accumulated language data from either formal classes or the daily social interaction that accompanies life in an English speaking community.

Pre-selected lessons from TIME FOR ENGLISH are available at no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassettes. The previewing package also includes a returnable copy of the exercise book for the series.

Produced by WTOP-TV in Washington, D.C.

SUMMER JOURNAL

Forty, 30-minute lessons
Junior High

v'tape
v'cassette
COLOR

SUMMER JOURNAL is a language arts series designed primarily for summer use (five weekdays for eight weeks). The series features student dramatic improvisations, panel discussions, problem solving techniques, and exposure to good literature. The aim of SUMMER JOURNAL is to stimulate the viewer to discover his unique potentials.

Television teacher Mattie Miller is a reading specialist who has taught reading and literature at various grade levels. She has worked for several summers at the Indiana University Reading Clinic.

An attractive and interesting student resource booklet accompanies the series. The booklet focuses on the young teenager as a unique person. It uses poetry, fiction and personal inventories to help the viewer discover himself as a person. It is, of course, closely keyed to the series itself.

The first part of the booklet stresses building a good self-image and acquiring the ability to deal with positive and negative emotions. In the second part, the importance of developing vocabulary, comprehension, speed and study skills is emphasized. A third section deals with creative writing. The last area covered is social relationships, especially as they are related to making friends and getting along with one's family.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Unit Theme: YOU ARE WHAT YOU FEEL

1. Who am I?
2. Locate yourself in space and time.
3. How do you feel about animals?
4. How does astrology explain human personality?
5. What will I be next?
6. What makes a man masculine?
   What makes a woman feminine?
7. How do you feel about superstition?
8. Probing ones' feelings about superstition.
9. Focus on overcoming fears.
10. Do you have ESP?

Unit Theme: YOU ARE WHAT YOU CAN DO

11. Improve your reading skills with ORE (Onceover, Read, Explain).
12. Focus on driver education.
13. How do the Bill of Rights affect you?
14. What do you know about computers?
15. What are the classifications of races of mankind?
16. Explain the mysterious events.
17. Scan reading materials.
18. Explore slang and figurative language.
19. Improve oral reading skills.
20. Focus on career choices.

Unit Theme: YOU ARE WHAT YOU SAY

21. Express your feelings through Haiku.
22. Focus on writing stories.

Unit Theme: YOU ARE WHAT YOU THINK

23. Decisions, Decisions, Decisions.
24. Focus on conflict.
25. What is your attitude toward justice?
26. Explore the choices Socrates had to make.
27. Sharpen your thinking.
28. Getting the most out of the newspaper.

Unit Theme: YOU ARE WHAT OTHERS SEE IN YOU

29. Who do I portray to others?
30. Focus on devotion.
31. Developing a love for horses.
32. Review "The Great Search".
33. Tune in on yourself.
34. What the world needs now is somebody to listen.
35. What music are you like?
36. Focus on conflict between generations.
37. Reflect on your grandparents.
38. Focus on the entire family.
39. Evaluate yourself.
40. I have a dream.

BEST COPY AVAILABLE

Produced by Evansville-Vanderburgh (Indiana) School Corporation at WNIN-TV in Evansville

MEASURE TO MEASURE

Five, 15-minute lessons
Intermediate through Adult

BEST COPY AVAILABLE

Back in 1969, the board of directors of the National Science Teachers Association went on record with the following statement: "The efficiency and effectiveness of the metric system long have been evident to scientists and educators. The desirability of a worldwide uniform system of measurement is obvious; approximately 90 per cent of the earth's population resides in nations committed to the metric system. For the United States, conversion appears necessary and inevitable. The Association therefore strongly urges that the metric system and its language be incorporated as an integral part of the education of children at all levels of their schooling."

The National Council of Teachers of Mathematics had also urged that the metric system be taught beginning with the 1973-74 school year.

The MEASURE TO MEASURE series signifies agreement with the above. But let the series' writer/producer James M. Enroughty Jr. explain his creation:

" 'Think Metric' is the philosophy behind development of this series. In our age of computers and calculators, a series stressing conversion from one system to another through teaching metric values compared to the same values in customary measurement terms is virtually a waste of time. What must be taught is the metric system—how it evolved, the units themselves and the comparatively easy manipulative skills involved in using the system."

MEASURE TO MEASURE employs a light but incisive approach. On-camera characters such as Young Dr. Kilogram and Meter Maid capture the attention and interest of the viewer.

Some comments by a previewer to the producer: ". . . extremely relevant to the student. I have no doubt that students of all ages can identify with your approach . . . you have not only explained how the system works, but *what* it is, and *why* it is . . . you have pointed out that metrics really can be fun and easy . . . (the lessons) are valuable because they (can either be) viewed separately or used as a series."

In addition to the five student lessons of MEASURE TO MEASURE, there is also available an in-service program to aid the teacher in planning use of the series (see description below).

Consultants in the production of MEASURE TO MEASURE included: Jeffrey Odom of the National Bureau of Standards, Washington, D.C. (Mr. Odom was involved in the original metrication study by the Department of Commerce); Miss Helen Lukens, supervisor of elementary mathematics for the Virginia State Department of Education; E. R. Hartley, Instructor, U.S. Army, Fort Lee, Va.; and Mrs. Toni Camden, chemistry instructor with Henrico County Schools, Richmond, Va.

Pre-selected lessons from MEASURE TO MEASURE are available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A sample, returnable copy of the teacher's guide accompanying the series is also part of the previewing package.

v'tape
v'cassette
COLOR

MEASURE TO MEASURE'S Writer-Producer James M. Enroughty Jr.

Lesson summaries for MEASURE TO MEASURE:

1. **THREE BARLEYCORNS EQUAL AN INCH**—examines the need for measurement and traces the development of some of the customary units of measurement. The customary system is seen as a conglomeration of measurements from various countries at various periods of time. The student is left with the idea that a system of measurement with logical relationships among units does indeed exist—the metric system.

2. **THE BIRTH OF A SYSTEM**—traces the metric system from its inception in France during the time of the French Revolution through today. Its growth certainly speaks for itself: from France in the 1890s to today when it is used by the overwhelming majority of the world. The base units of the metric system—System Internationale (S.I.)—are introduced.

3. **'KILO' SOUNDS GREEK TO ME**—introduces metric prefixes and their values and explains the formation of "measurement words" whose meanings and values are apparent from their appearances. Base units are reviewed.

4. **METRIC: LESS HECTIC**—explains the interrelationships among metric units and the comparative ease with which one can move from one metric unit to a larger or smaller unit. Prefixes and their values are reviewed.

5. **MEASURING UP TO TOMORROW**—constitutes an entertaining look at the very near future under the metric system. The daily routine is examined in metric terms. Super-heroine "Meter Maid," "Young Dr. Kilogram" and "The French Gourmet" are featured.

* **AN IN-SERVICE PROGRAM**—is an overview of the series for teacher viewing and planning. Series excerpts and suggested activities are included along with comment from expert guests Jeffrey V. Odom of the National Bureau of Standards, and L. John Rankine, director of standards for IBM Corp.

Produced by the Central ETV Corporation at WCVE-TV in Richmond

v'cassette film **COLOR**

WATTS = WIDGETS/WIRES

Nine, 15-minute lessons
Junior High

BEST COPY AVAILABLE

The main objective of this series is to supplement the normal classroom instruction in the basic fundamentals of electricity and to expand this basic learning to a practical application: that is, the complete explanation of electrical generation and distribution as accomplished by the electric utility. This phase of the story is one which cannot be found in the basic classroom text.

Through this series, it is hoped that the teacher and student will develop an understanding and appreciation for the highly complex methods which must be employed to provide electric power for our civilization.

To provide the flexibility demanded by present teaching schedules and methods, the nine lessons are grouped into four self-sustaining units: Basic Electricity and History, Natural Sources of Energy, Transportation and Control of Electricity, and Nuclear Power. Each unit presents a complete segment of the story and can be viewed and studied independently of the others. However, the most educational value will be derived from utilization of the nine lessons in the proper sequence.

The classroom teacher can employ the study guide which accompanies the series for a general class discussion prior to the lessons. The lesson outline, special vocabulary, activities and supplemental references are useful for this activity. If time permits, the study guide can be useful as a post-lesson discussion and activity aid.

This series is available on a lease basis only . . . and only on a "no open broadcast" basis. The lease charge is $15 per lesson for a seven-day use period.

WATTS—WIDGETS/WIRES: Program titles and synopses

UNIT A: BASIC ELECTRICITY AND HISTORY
This unit consists of three lessons. The first two are devoted to basic electricity, while the third concerns itself with the history and development of the early utility industry.

1. **BASIC ELECTRICITY**—The first lesson focuses on static electricity, electron flow, the battery, pioneers in electricity, units of electrical measure and magnetism. While these subjects are thoroughly covered with experiments and illustrations as well as a narrative description, it must be emphasized that this presentation is intended as an enrichment to the normal classroom study and experimentation rather than as a replacement.
2. **BASIC ELECTRICITY**—This lesson is a continuation of Lesson 1. The principles are reviewed and expanded to include their practical applications. Alternating current is introduced.
3. **HOW ELECTRIC UTILITIES BEGAN**—This third lesson examines the industrial structure and home life in the United States as it existed prior to and during the Industrial Revolution. During this lesson, the emphasis is placed on man's need for large amounts of economical and reliable power and the methods by which these requirements were satisfied.

UNIT B: NATURAL SOURCES OF ENERGY
This second unit consists of two lessons and concerns itself with present conventional means of generation: hydroelectric and fossil fuel-fired steam generating plants.

4. **POWER FROM THE RIVERS**—This lesson develops the concept of the water wheel and hydroelectric stations from the past to the present. Hydroelectric power represents the most economical means of generation, but the amount that can be produced is limited by the available sites and the seasonal variations in rain and snow fall.
5. **POWER FROM FOSSIL FUELS**—As man's need for electric power increased, the development of another highly reliable means of electric generation became a necessity. The answer was found in the use of the fossil fuels—coal, oil and gas—to produce steam for the generation of electricity. The lesson focuses on the plants which provide this power . . . and the fossil-fueled steam-electric stations.

UNIT C: TRANSPORTATION AND CONTROL OF ELECTRICITY
The means by which electricity is generated is only one small part of the story. This unit is concerned with the way power is transported from the generating station to the homes, farms, schools and industries where it is to be used.

6. **POWER ON THE MOVE**—This lesson develops the story of transmissions and distribution of power. The lesson illustrates and explains the various steps which must be taken to deliver high voltage bulk power from the generating station to the place where it will be used at much lower voltages.

TV Demonstrator DAVID KITTLAUS

7. **ELECTRICAL BALANCING ACT**—To complete the objective of Unit C, this lesson describes the methods used to control and direct this bulk power from the generating source to its destination. It also looks at the system of interconnections between major electrical systems in the United States and Canada. These interconnections make possible the sharing of power and reserve generation capacity between systems. This capability increases the reliability of each system and allows each company to sell or purchase power at the most economical rate during a routine shortage or emergency period.

UNIT D: NUCLEAR POWER
Since 1957, nuclear power has become an important factor in the generation of electricity in the United States and throughout the world.

8. **POWER FROM THE ATOM** — This lesson tells the story of man's discovery and development of nuclear energy.
9. **HOW NUCLEAR POWER GOES TO WORK** — This concluding program focuses on the construction and operation of one of today's largest nuclear-electric stations — the Niagara Mohawk Nine Mile Point station on the shore of Lake Ontario near Oswego, New York.

Produced by ETV Council of Central New York at WCNY-TV, Syracuse

HEAT

Ten, 22-minute lessons
Secondary

BEST COPY AVAILABLE

". . . any course on physics in which theoretical considerations are not the paramount concern will primarily consist of experiments, and necessarily this television series is based very substantially on demonstrations and experiments to establish clearly the intended teaching points . . . ."

So notes Professor P. C. Lewis of the Royal University of Malta, consultant for the HEAT series in his introduction to the program guide accompanying the filmed (black and white) course.

Professor Lewis continues: ". . . a course of lessons on heat usually consists of descriptions of isolated phenomena (specific heat, latent heat, conduction) all tenuously connected by the use of a Bunsen to provide 'heat'. Thus it seemed essential to produce a unifying concept in order to avoid the ten programs being made as disconnected entities.

"The unifying concept used is the kinetic theory of matter introduced from considerations of Brownian movement which is shown . . . in a rather striking demonstration. Thus 'heat' is immediately established as being energy and the fundamental nature of the gas thermometer becomes evident.

"Although the kinetic theory viewpoint is not labored in the series, the logical development of the course from this unifying basis is evident: fundamental and then more fundamental thermometers, expansion, the gas laws, specific heat, J, latent heat, heat transfer and vapor pressures—all being simple implications of a kinetic theory . . . ."

The most challenging problem in producing HEAT was that of demonstrating the Brownian movement to the viewing audience. The solution was in coupling a McArthur microscope directly to the lens of the television camera. The resulting presentation of the Brownian movement proved to be clear and convincing.

The teaching scheme of the HEAT series consists of carefully planned and presented experiments, models, film, diagrams and, where appropriate, animated calculations. The programs of HEAT are versatile. Classroom teachers may wish to use them as introductions to topics, following with any expansion or consolidation deemed necessary. In situations where shortage of teachers or laboratory facilities makes science teaching difficult, the programs of HEAT can be used, in themselves, to provide solid fundamental teaching.

Preparation, follow-up and class activities are important. The excellent Program Guide accompanying the series offers suggestions in these areas.

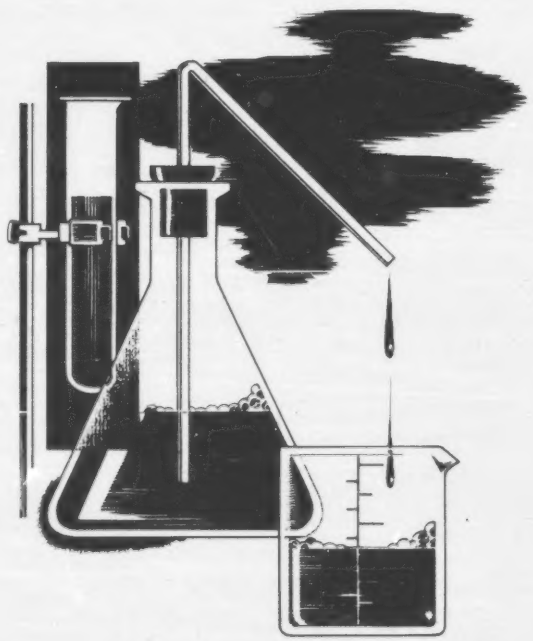
Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

These programs (on film) may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $132.00

RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of the programs.



OUTLINE OF COURSE (lesson titles and annotations):

1. **HOT OR COLD?: establishes the nature of heat through an examination of Brownian movement.**
2. **TEMPERATURE: shows how "energy level" or temperature, can be determined by measuring a function of the kinetic energy of the molecules of a gas.**
3. **THERMOMETERS: shows how other properties, less fundamental than the pressure of a gas, are used to measure temperature.**
4. **EXPANSION: derives an expression for the coefficient of expansion by establishing the factors on which expansion of solids and liquids depend.**
5. **THE GAS LAWS: shows how the pressure, volume and temperature of a fixed mass of gas are interrelated and derives the Perfect Gas Law from observations of appropriate demonstrations.**
6. **THE CALORIE: establishes an understanding of the relationship between "quantity of energy" and "temperature" and defines a unit of energy.**
7. **JOULES AND CALORIES: establishes a unified concept of energy by exploring the relationship between the joule and the calorie.**
8. **LATENT HEAT: demonstrates that a change of phase is brought about by the release or absorption of energy.**
9. **HEAT TRANSFER: outlines the modes of heat transfer to enable the student to understand the factors governing losses of energy.**
10. **VAPOR PRESSURE: explains the phenomena of evaporation and vapor pressure from considerations of kinetic theory.**

v'cassette film | B&W

Produced by the Centre for Educational Television Overseas in London, England

OPTICS

BEST COPY AVAILABLE

Ten, 22-minute lessons
Secondary

Most teachers agree that most conventional demonstrations in optics are lacking in visual impact. This is due to difficulties in controlling light levels in the classroom and to the limitations of conventional laboratory apparatus. Thus, the reason for this series of films, produced in England.

The first nine programs cover basic requirements in the study of light and the tenth is concerned with the wave theory of light. The aim of this last program is to offer evidence that the concept of light waves is a reasonable one.

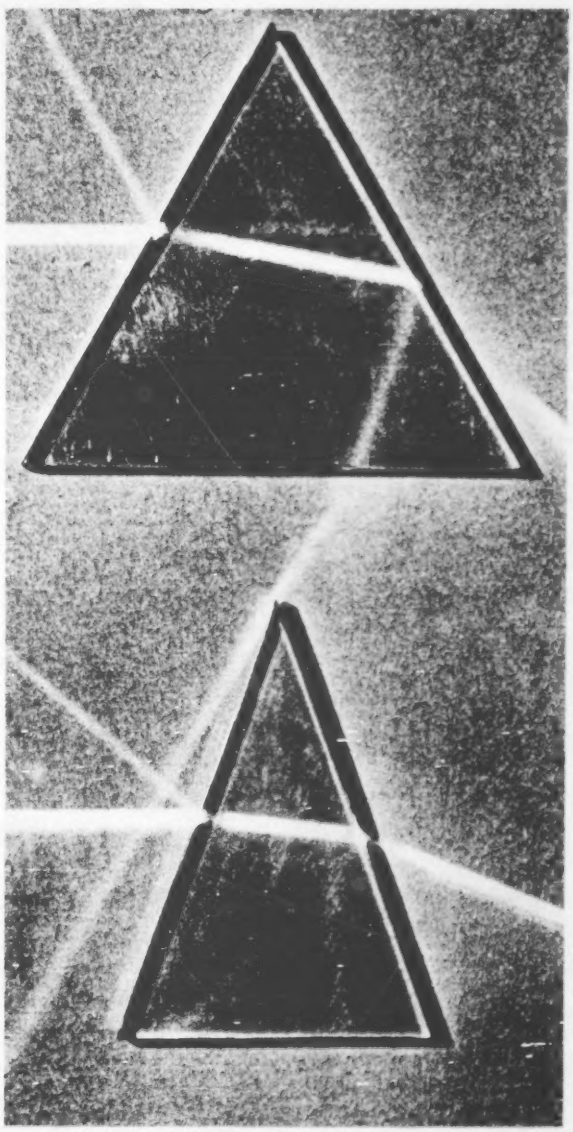
Although there are minor variations in the texts in use in different countries, there remains a core of material which is common to all texts and it is upon this common core that the series is based.

The traditional class work—involving pins, needles and rulers—tends to leave the student with the feeling that the subject is a geometric abstraction having very little connection with the behavior of light itself. It is with these factors in mind that the programs have been planned to present each teaching point with an effective practical demonstration which is subsequently reinforced by diagrams or film animation.

Great emphasis has been laid on the visual presentation of the principles involved, thus establishing a firm basis on which the classroom teacher is free to expand and consolidate as he feels necessary. The series will provide sound fundamental teaching which can be emphasized through follow-up and class activities, suggestions for which are included in the Program Guide which accompanies the series.

These films may be either leased or purchased (either singly or as a series) from Great Plains National.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.



OUTLINE OF COURSE (lesson titles and annotations):

1. **LIGHT AND SIGHT:** shows what happens when we "see" an object; explains the terms luminous and non-luminous; presents an overall view of the general properties of light.
2. **LIGHT AND SHADOW:** shows how sharp and diffuse shadows are formed and their relevance to the eclipse of the sun.
3. **REFLECTION:** covers the laws of reflection and the formation and characteristics of the virtual image formed in a plane mirror.
4. **CURVED MIRRORS I:** shows how light is deflected from concave and convex mirrors; demonstrates how a real image is formed in a concave mirror.
5. **CURVED MIRRORS II:** continues the examination of the characteristics of the images formed by both concave and convex mirrors; shows the application of a convex mirror in a reflecting telescope.
6. **REFRACTION I:** deals with the general effects of refraction at plane interfaces; teaches the laws of refraction.
7. **REFRACTION II:** continues the investigation of refraction beginning with the path of rays of light through a prism, followed by total internal reflection.
8. **LENSES I:** compares the virtual images formed by other convex and concave lenses; shows their opposing properties in relation to parallel incident rays.
9. **LENSES II:** continues the study of the formation of images both real and virtual; applies their principles to a camera, discusses the action of the lens of the human eye.
10. **LIGHT WAVES:** offers some evidence that light does travel in waves.

v'cassette film | B&W

These programs (on film) may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $132.00

RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of the programs.

Produced by the Centre for Educational Television Overseas in London, England

THE HISTORY OF THE CONQUEST OF SPACE

BEST COPY AVAILABLE

Ten, 10-minute lessons
Junior High through Adult

This series is a complete documentation of man's space exploration, using American and Russian motion picture footage. Each program is a story in itself and programs may be used individually or as a complete set.

THE HISTORY OF THE CONQUEST OF SPACE progresses from the origins of the German V-1 rocket to the first lunar landing. It includes U.S. and Russian launchings, space walks, lunar pictures, disasters, life of Russian cosmonauts aboard spaceships, the Space Obelisk in Moscow, the first Russian space stations and more. An original score and original Russian and American dialog are part of the programs, each of which is complete with narrative text.

A pre-selected program from the series is available for no-cost, no-obligation prepiewing from Great Plains National on color 16mm film or ¾-U video cassette. A returnable copy of printed material accompanying the series is part of the preview package.

v'cassette film | COLOR

Program titles and annotations:

1. THE BEGINNINGS—The first V-1 and V-2 rockets, first postwar experiments, Sputnik 1, first space animal, solar cells, Lunik 2, first Russian impact on the moon, first Russian lunar photos.

2. THE BIRTH OF COMMUNICATION SATELLITES—Polaris (rocket launches from submarines), Pioneer 5 studies interplanetary travel, birth of meteorological satellites, Sputnik 5 travels with two dogs, Echo: the telecommunication satellite.

3. THE FIRST MAN IN SPACE—Sputnik 9 and the Russian dog Chernuska; earth landing after orbital travel; Gagarin, first Russian cosmonaut; Shepard, first U.S. suborbital traveler; Grissom's parabolic flight; Titov, second Russian in orbit; Glenn, first American in orbit; space medicine, three orbits of Carpenter.

4. THE FIRST WOMAN IN SPACE—OSO measures gamma rays; Vostok 3 and Vostok 4; Mariner 2 toward Venus; Vostok 5 and Vostok 6 maneuver in space; Tereshkova, first woman in space; Ranger 7, first U.S. lunar photos; Mariner 4 toward Mars; U.S. and Russian walks in space; Schirra and Stafford; the space rendezvous of Geminis 6 and 7.

5. THE LAUNCH AND RECOVERY OF GEMINI 10—Soft lunar landing of Surveyor, aerial rocket X-15, Cernan in space two hours outside Gemini 9, Gemini 10 and Agena in space, Orbiter's lunar photos.

6. SPACE TRAGEDIES—Gemini 11 joins Agena in orbit and Gordon works in space for 36 minutes, preparation of Apollo, Gemini 12, training of cosmonauts, death of Komarov.

7. FIRST MANNED VOYAGE AROUND THE MOON—Space Museum in Washington, Space Obelisk in Moscow, building of the giant Titan rocket, satellites, Apollo 8 for the first time circumnavigates the moon, Soyuz 4 in orbit.

8. RUSSIAN COSMONAUTS—Three Russian cosmonauts enter space with Soyuz 5, first Russian space station.

9. LIFE IN SPACE—Life of Russian cosmonauts aboard the Soyuz, Apollo 9 around earth, Apollo 10 experiments with tentative lunar landings, capsule just 10 miles from the lunar surface, re-entry.

10. FIRST MAN ON THE MOON—Apollo 11, all the details of the American astronauts landing on the moon and returning to earth.

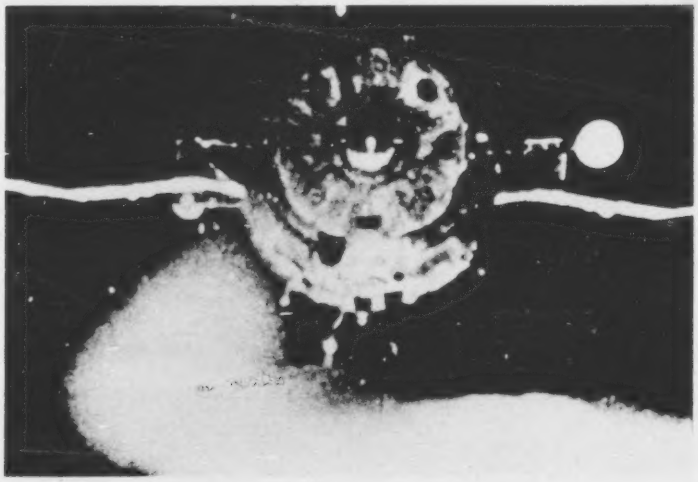
FILM PRICING

If the programs of THE HISTORY OF THE CONQUEST OF SPACE are acquired on film, they may be used either by television transmission . . . or as audio visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (with unlimited television rights) $110.00
RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of rental programs.

NOTE: The entire set of films for this series may be purchased for $880.00. This price includes unlimited television rights.



Produced by the European Institute for Geographic and Historical Studies, Milan, Italy
. . . and made available to GPN through the Kenalex Corp. of Englewood, Colo.

CONTEMPORARY ISSUES —SERIES '70S

BEST COPY AVAILABLE

Seven lessons of varying lengths
Secondary

CONTEMPORARY ISSUES—SERIES '70S represents an exciting departure from the conventional uses of educational communications in the classroom. Its intent is to place new and useful instructional materials—on contemporary problems and American values—in the hands of the classroom teacher, with strong emphasis on the involvement of students and teachers in the design and creation of such materials.

Each of the seven programs uses a different approach. The common thread running through all the episodes is the involvement of students, teachers and schools for whom the experiences are intended.

Of special note is the fact that one of the CONTEMPORARY ISSUES—SERIES '70S programs garnered an "Emmy" award for its writer and editor, Richard Even. Even is a staff filmmaker for the Northern Virginia Educational Television Association, producer of the programs.

CONTEMPORARY ISSUES—SERIES '70S is a successful attempt to create programs that are not simple packages of information or ideas neatly wrapped and tied . . . but those kinds of experiences that would be complete only after students in the classroom had responded and added to them. Five of the films are produced in color (see summaries below):

M313—CONSENT OF THE GOVERNED (color)—provides the teacher with current material for exploring the relationship between the people and their elected representatives in a democratic society . . . includes a discussion on the role of the citizen in political affairs, the rationale for lowering the voting age and the effectiveness of mass demonstrations. (19 min.)

M317—LOCK AND BOLT CLUB (color)—is a satire to provide material for a discussion of the psychology of social groups, what motivates the forming of such groups and what lies behind the acceptance or rejection of potential members. (19:30)

M314—FIRST PERSON SINGULAR (black and white)—aids the viewer in accepting loneliness as he accepts adulthood but at the same time helps him to become aware of the loneliness in others, and offers ways of reaching out to them. (17:00)

M315—"GOT A MINUTE?" (color)—shows teen-agers engaged in volunteer activities which they perform on a continuing basis and emphasizes the availability of these volunteer jobs for those under 18 years of age who are searching for "something to do." (17:00)

M316—JUST FOR KICKS (black and white)—shows a dramatized vignette of vandalism (based on a real situation), student reactions to the vandal and his victim, and discusses how vandalism affects student life. (11:00)

M312—BREATHE DEEP (color)— brings the problems of pollution down to family size by showing what each person can do to stop contributing "junk" to the environment. An interview with Senator Gaylord Nelson of Wisconsin highlights the program. (18:00)

M318—NON-CONFORMITY IS (color)—is a student-produced film on a typical teen-age concern, non-conformity. The non-conformist is portrayed in both humorous and serious situations. (17:00)

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'cassette film **COLOR**

The programs (on film) of CONTEMPORARY ISSUES—SERIES 70'S may be used both by television transmission . . . or as audio-visual presentations within a classroom. They may either be purchased or rented as single programs or as an entire series.

PURCHASE (without television rights)—	
Entire set of seven programs	$1,033
Single color program	159
Single black & white program	119
RENTAL (without television rights)—	
Entire set of seven programs	105
Single program (color or black & white)	15

Please contact Great Plains National for quotations on TELEVISION USE of this material.

Produced by the Northern Virginia Educational Television Association in Annandale, Virginia

FAMILIES OF THE WORLD

v'tape v'cassette COLOR

Five, 30-minute lessons
Junior High or Intermediate

This short series documents the changing role of the family in five representative countries throughout the developing world. The programs focus on the place of children in the family—the smallest fundamental and universal social unit. FAMILIES OF THE WORLD records the impact of new ideas and values on family life, as well as the strength of traditional patterns.

The lesson summaries of FAMILIES OF THE WORLD:

1. INDIA—Studied at length is Namdeo, an appealing 14-year-old boy, and his relations with members of his "extended" family of some 85 persons—all of whom live under the same roof. The impact of Namdeo's schooling and the work of the local doctor are also shown. The boy's involvement in existing cultural traditions, as he sadly prepares his favorite goat for the cattle festival, contrasts with the practical education of his village school, which, along with his family, is preparing him for a role in a new developing world.

2. ZAMBIA—This lesson documents the life of the Mapili family, who live on a tiny Lake Banguel island in Zambia. This African community has no electricity or public water supply and a single bicycle represents the only available means of modern transportation. Although physically isolated, the island has joined in the forward-looking Zambian program of compulsory education. One episode shows how the children rebuild the roof of their school after it has been wrecked by a violent storm.

3. THAILAND—Montry is a fisher boy in a quiet seaside village of Thailand. He has been "helping" his father support their family of six since he was two years old. The closely knit tie between the generations is shown as Montry, the only member of his family who has received formal schooling, teaches his father to read and write. Father and son dream together of someday being able to buy a new engine for their ancient boat as a first step toward a better life.

4. TURKEY—This program shows the life of the Arslan family—grandparents, wife and five children—during the Islamic fasting period of Ramazan. The changing status of women and the new emphasis upon education and health care graphically affect the life style of this typical family. The family lives in a small suburb of Istanbul. Their journey to the city to market their produce and shop for their own needs presents a picture of Turkish life and social patterns in terms of one typical family of the new emerging society.

5. COSTA RICA—The Vargas family lives and works on a coffee plantation near Santa Barbara, 15 miles from the nation's capital. Father Gabriel is a paid overseer, not the owner of the plantation. Graphically shown is the total involvement of the entire family in the local coffee economy—including the work at harvest times when the schools are closed to allow the students to help.

A pre-selected program from FAMILIES OF THE WORLD is available for preview from Great Plains National on either quadruplex video tape or ¾-U video cassette. A returnable copy of the accompanying teacher's guide is also a part of the previewing package.

Produced by UNICEF, Japanese Broadcasting Company and the New York State Education Department

CHILDREN OF THE WORLD

Three, 30-minute lessons
Junior High or Intermediate

v'tape v'cassette COLOR

These three programs (part of a series of nine) provide illuminating portraits of young people in the countries of CHILE, PERU and JAMAICA. The programs may ideally be used as adjunct presentations to the FAMILIES OF THE WORLD series in developing an awareness that a true family of man does indeed exist.

The programs of CHILDREN OF THE WORLD will afford viewing students the opportunity to investigate—in depth—a culture other than their own, on a level which will allow them to consider both differences and similarities between the two cultures.

Produced by United Nations Children's Fund (UNICEF), Canadian Broadcasting Corporation and the New York State Education Department

utilization, in-service

TELEVISION TECHNIQUES FOR TEACHERS (UF-116)

BEST COPY AVAILABLE

One, 24-minute program
In-Service

Realistic questions and practical answers about the use of television in the classroom abound in TELEVISION TECHNIQUES FOR TEACHERS (UF 116), an in-service, utilization film presentation available for **purchase or lease** from Great Plains National.

What happens when a teacher suddenly finds himself with a television set in his classroom and is faced with the problems of scehduling, review of programs, ordering materials and working the televised lessons into his daily lesson plans?

This film explores such a situation through the eyes and mind of Teacher Sam who, in a thoroughly open-minded manner, sets himself to the task of educating himself in the opportunities and pitfalls of classroom television utilization

While most of the filming was accomplished in the San Diego area, local references are minimal. The questions asked and answers suggested by the film reflect the wide experience gained by the Authority staff in working both with the San Diego project and with instructional television projects in other parts of the United States.

The central character of the presentation—Teacher Sam—is portrayed by Sam Snyder, curriculum coordinator for the San Diego Area ITV Authority and a former classroom teacher. Thus, Mr. Snyder renders the role in a most believable manner. The viewing teacher will have no problem identifying with Teacher Sam and the situations depicted.

TELEVISION TECHNIQUES FOR TEACHERS recognizes difficulties associated with the introduction of instructional television into classrooms and attempts to provide some practical answers that might be implemented in any classroom anywhere in the country. And . . . although the presentation is highly informative, it is not pedantic in its manner. The approach is light and entertaining.

TELEVISION TECHNIQUES FOR TEACHERS will undoubtedly have a broad yet special appeal to many educational groups—administrators, principals, old and new teachers, professors of education—and could even be effectively used to show lay people some of the problems encountered by teachers as they encounter the use of television in their classrooms.

v'cassette film COLOR

TEACHER SAM . . . central figure in TELEVISION TECHNIQUES film is portrayed by SAM SNYDER, curriculum coordinator for the San Diego Area Instructional Television Authority.

HURRY! HURRY!—In an amusing sequence from TELEVISION TECHNIQUES, a school custodian is shown scurrying during a television set utilization "crisis."

—ALSO AVAILABLE WITH SPANISH-LANGUAGE SOUND TRACK FOR $198.00—

Film sale price of TELEVISION TECHNIQUES FOR TEACHERS (UF 116) is $148.50. This price includes reel, can and case . . . and television rights for the film's presentation. Rental fee for a seven-consecutive-day period, including television rights is $62.50. The film may also be leased for non-televised preview or inspection purposes (for a Monday-Friday use period) for $15. This $15 fee is applicable to the purchase price if the film is ordered within 90 days of the rental period. Please contact Great Plains National for pricing information on the Spanish-language version of TELEVISION TECHNIQUES.

Produced by the San Diego (Calif.) Area Instructional Television Authority

GET THE PICTURE
(UF-132)

One, 12-minute program
In-Service

BEST COPY AVAILABLE

The full impact of any television program cannot be realized if the classroom television receiver is not properly tuned. The total effort of a highly skilled, professional communications team is lost if the receiver cannot adequately interpret the effect of this effort.

From this simple premise and with survey reports in hand which indicated the classroom teachers' need for advice and instruction in the proper adjustment of the classroom television receiver, Nebraska's Project ASERT produced GET THE PICTURE. The film deals succinctly but thoroughly with the many problems that can arise in this final link of the televised instruction chain.

The on-camera commentator is June Dilworth, director of school broadcasting for KCTS-TV at the University of Washington in Seattle. Miss Dilworth has long been prominent in national instructional television circles. She is a former vice president of the Department of Audiovisual Instruction of the National Education Association.

Television receiver problems demonstrated and solutions offered in GET THE PICTURE include:

Too much or too little contrast . . . too much or too little brightness . . . lack of horizontal hold adjustment . . . lack of vertical hold adjustment . . . antenna or set placement problems (ghosts, snow, interference, excessive signal, co-channel interference) . . . and poor adjustment of fine tuning.

Project ASERT also developed a four-page illustrated manual entitled, "Adjusting a Television Receiver," which may be used in conjunction with GET THE PICTURE. A copy of the manual accompanies the film. The publication has already received wide national attention. To date, more than 40,000 copies have been distributed in the United States and Canada. Contact Great Plains National for information on obtaining additional copies of this manual.

JUNE
DILWORTH

Film purchase price of GET THE PICTURE is $72.50. This price includes television rights. A copy of the film may also be rented for a Monday-Friday use period for $15. The preview rental price of $15 does NOT include television rights . . . but the amount may be applied to purchase of the film if same is ordered within 90 days from the rental period.

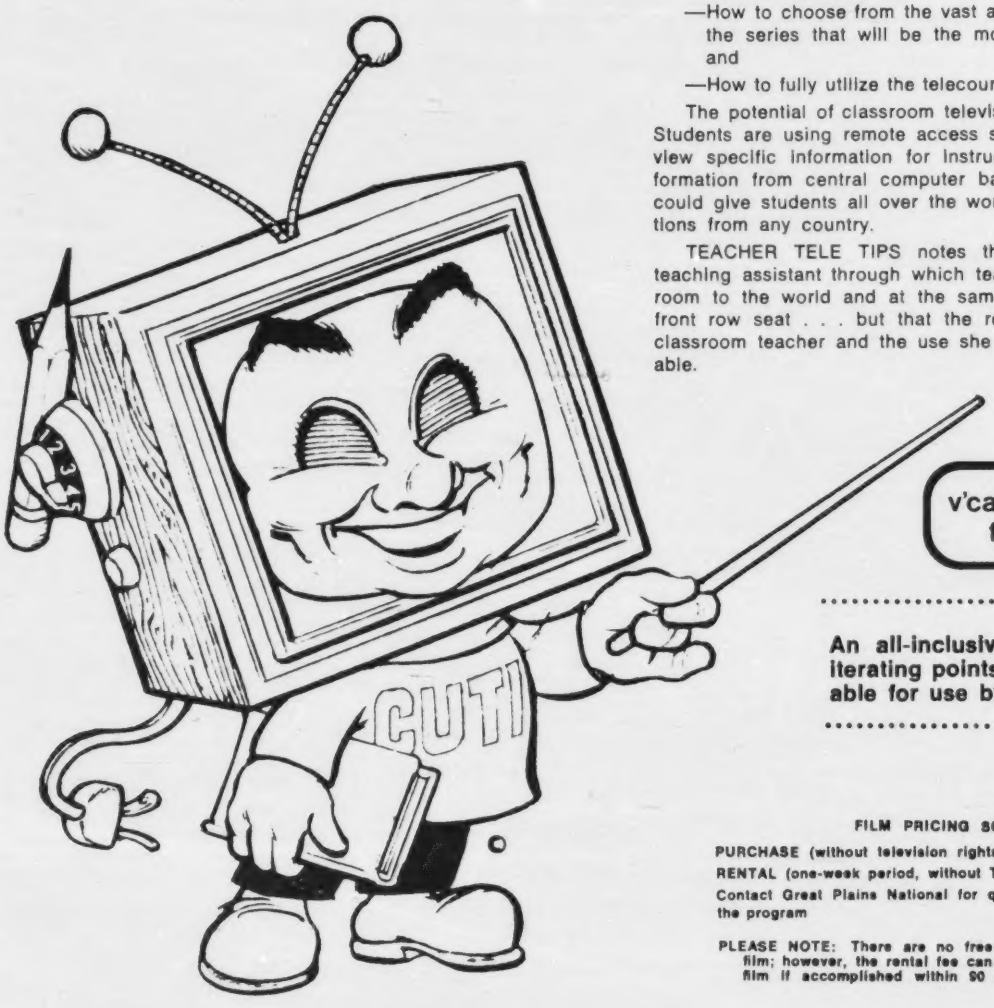
v'cassette film COLOR

Produced by Project ASERT, Lincoln, Nebraska, pursuant to a Grant from the United States Office of Education, Department of Health, Education and Welfare

TEACHER TELE TIPS

One, 20-minute program
In-Service

TTT's on-screen host is CUTI (see below), an engaging and informative puppet symbolizing the reason for the film — Classroom Utilization of Televised Instruction.



Children in school today are constantly exposed to a variety of media. They are as much at home with films and tape recorders as they are with textbooks and blackboards. Television can become a part of this educational science if the teacher in the classroom is willing and has the skills to integrate television viewing into her curriculum.

This is what TEACHER TELE TIPS is all about—giving the classroom teacher the skill to use television to take her students beyond the four walls of the school room. Television is not a substitute for the classroom teacher but rather a resource to be used to fit the particular needs of a particular situation.

The basic information presented in TEACHER TELE TIPS:

—The proper physical arrangements of the room to maximize viewing for each student;

—How to choose from the vast amount of materials available, the series that will be the most beneficial to each class; and

—How to fully utilize the telecourse after it has been selected.

The potential of classroom television has barely been tapped. Students are using remote access systems which allow them to view specific information for instruction or review selected information from central computer banks. Television via satellite could give students all over the world access to quality productions from any country.

TEACHER TELE TIPS notes that television is a valuable teaching assistant through which teachers can open their classroom to the world and at the same time give every student a front row seat . . . but that the real secret of success is the classroom teacher and the use she makes of the material available.

v'cassette film **COLOR**

An all-inclusive fold-out manual reiterating points made in TTT is available for use by those using this film.

FILM PRICING SCHEDULE

PURCHASE (without television rights)	$160
RENTAL (one-week period, without TV rights)	$ 15

Contact Great Plains National for quotations on television use of the program

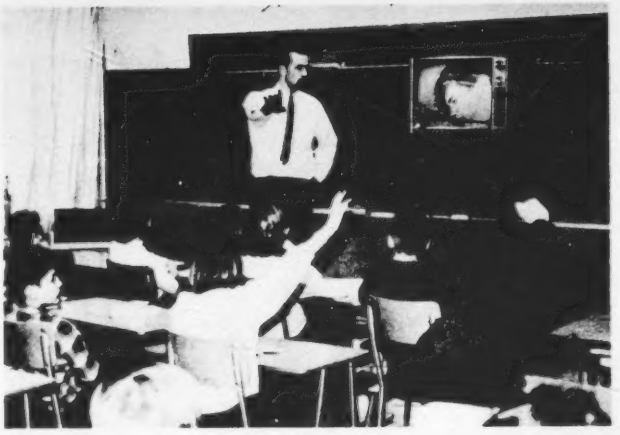
PLEASE NOTE: There are no free previewing privileges for this film; however, the rental fee can be applied to purchase of the film if accomplished within 90 days from rental date.

Produced by Chicago Area School Television (CAST)

TELEVISION IN YOUR CLASSROOM (SFS-1)

One, 12-minute program
In-Service

BEST COPY AVAILABLE

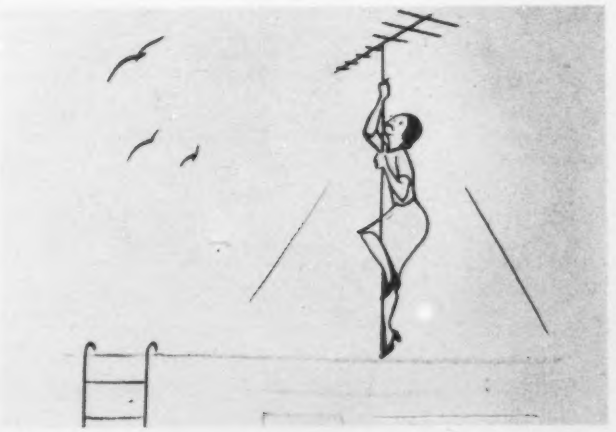


The teacher and his classroom television set can be a winning team—but such a successful combination of man and machine is not necessarily an easy one to achieve.

Utilization of television in the classroom requires the understanding of several basic elements unique to the medium. The film strip described on this page clarifies the concept of television as a teaching device which requires the cooperative effort of all involved in instructional television presentations—those concerned with the actual production of the telelessons, curriculum planners, administrators and the classroom teacher.

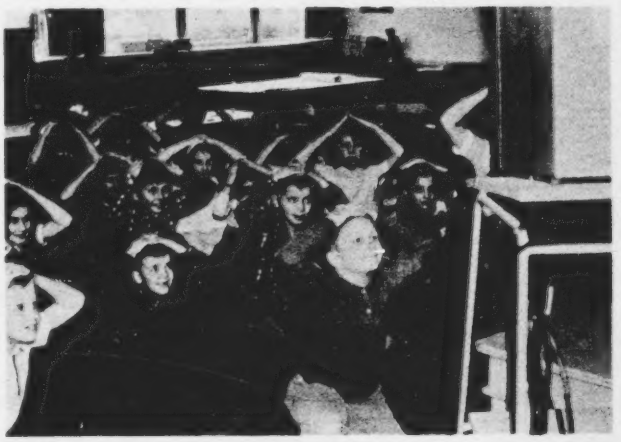
Though light and fundamental in its approach, "Television in Your Classroom" solidly brings home all points presented by graphically emphasizing five basic elements of effective instructional television utilization:

- *—The unique importance of study guides*
- *—The proper adjustment and placement of the classroom television set*
- *—The role of positive teacher attitude*
- *—The significance of effective follow-up activities*
- *—The distinct usefulness of evaluation and feed-back by the classroom teacher*



This color film strip is accompanied by a twelve-minute audio narration tape (recorded at 3¾ inches per second). Photos on this page are representations of the 44 color frames comprising the strip. All material contained in the presentation has been cleared for television use.

Purchase price of this utilization package (film strip and audio tape) is $15. In order to make this extremely useful item available at a minimum sale price, Great Plains Library CANNOT provide the set on either a preview or rental basis—SALES ONLY.



(Library of Congress Catalog Card No. Fi A 68-4170)

film strip **COLOR**

Produced by the ILLAHEE Group of the Puget Sound Instructional Television Association in Washington State

ART FOR TEACHERS

BEST COPY AVAILABLE

Twelve, 30-minute lessons
In-Service

The series ART FOR TEACHERS is designed to help elementary schoolteachers in development of attitudes, skills and techniques which will assist them in presenting innovative and creative art education experiences for students in Grades 1-8.

One of the goals of the series is to show how a child can develop from his own "beginning level" to a more mature or sophisticated one regardless of age or grade, if the teacher provides a learning environment conducive to such development.

Each program in ART FOR TEACHERS presents ideas for art education experiences as well as for classroom organization of art materials, tools and work areas in a variety of media. The entire series stresses planning for simple, efficient classroom management of such materials and tools.

The series' writer/teleteacher, Anne Begenich, has extensive classroom experience at all grade levels as well as in teaching professional-growth workshops in art education. She prepared the accompanying teachers' guide with the assistance of the series consultant, Austin Myers of the Portland Public Schools. The guide provides a summary of each program, suggestions for classroom activities, and a list of films and publications for use as resource materials in conjunction with the individual programs.

A preselected program from the series on quadruplex video tape or ¾-inch video cassette and a returnable copy of the ART FOR TEACHERS guide are available for no-cost/no-obligation preview from Great Plains National.

TV Teacher ANNE BEGENICH

ART FOR TEACHERS program titles and summaries:

1. **A BALL OF CLAY**—This program presents and explains clay as an art experience; creates an awareness of clay's possibilities and limitations; shows the need for good organization, preparation, storage and clean-up habits.
2. **FORMS IN CLAY**—Experiences which show the possibilities of working with clay, using a variety of hand-building methods including pinch, slab, coil and piece building.
3. **MORE ABOUT CLAY**—Methods of decorating clay pieces using colored slips and underglazes; also explains the glazing process.
4. **I AM PAPER**—This program presents and explains organization and use of materials needed to explore the creative possibilities of different kinds of paper; shows the variety of paper available for classroom use; shows experiences in paper for classroom use.
5. **PAPER: THIRD DIMENSION** — Shows the possibilities of many types of paper in constructing creative, three-dimensional forms and objects.
6. **PAPER AND PASTE**—Explains what can be done with paper when combined with paste or glue to form creative shapes and objects.
7. **STITCHERY**—This program gives teachers an understanding of the broad area of art experiences possible when students work with threads and fabric.
8. **WEAVING**—This program presents and explains simple weaving procedures, shows a variety of handmade looms, and the beauty and usefulness of weaving.
9. **TEXTILES**—This program shows a variety of projects using textiles that may be explored creatively by students in the classroom.
10. **CRAYONS**—This program presents and explains a variety of ways crayons may be used creatively by students in the classroom.
11. **PAINTING**—This program presents and explains organization, materials and tools involved in classroom painting experiences, and shows techniques of working with paints.
12. **MIXED MEDIA**—This program presents and explains art experiences in the classroom, using a variety of techniques with crayons, paints and related materials.

v'tape
v'cassette
COLOR

Produced by Portland (Oregon) Public Schools

A CHILD READS

Fifteen, 30-minute programs
In-Service

BEST COPY AVAILABLE

TV Teacher JOHN PESCOSOLIDO

v'tape
v'cassette
B&W

This series in teacher education is designed to help classroom teachers understand the reading and learning process so that they might become more effective teachers of reading.

The course focuses its attention on the needs of the individual child and emphasizes the central point that techniques in reading instruction are a means to an end, not an end in themselves. It attempts to familiarize the teacher with a wide variety of currently available instructional methods and to demonstrate their use in typical classroom situations.

This is done (1) to help the teacher see the necessity for individualizing her instruction and (2) to provide her with a variety of methods from which she can select those best suited to the needs of her students.

The television teacher for A CHILD READS is Dr. John R. Pescosolido. He is a native of Providence, Rhode Island, and a graduate of the Central Connecticut State College, New Britain, Connecticut, where he now serves as professor of education and director of the Reading-Language Arts Center. He received his master of arts degree and doctor of philosophy degree from the University of Connecticut.

Dr. Pescosolido has been a consultant to the New England Education Assessment Project in Reading, and an adviser on reading to the educational technology industry. He is author of the book, *Reading: Approaches and Ritual* and has also written a series of textbooks on spelling. In addition, he is co-author of a set of teacher manuals, designed to accompany a nationally-distributed series of literature texts.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

LESSON OUTLINES: Titles and Annotations

1. **THE NATURE OF READING:** presents an investigation of the nature of the reading process and its place in the communicative cycle.
2. **FACTORS THAT AFFECT READING:** centers about the stages of reading development (readiness, initial reading, rapid progress, use of reading and reinforcement) as described by Dr. William S. Gray.
3. **PROBLEMS THAT INHIBIT OR DELAY LEARNING:** focuses on three sets of factors—cultural, instructional and neurological—which may inhibit or delay success in learning to read.
4. **CLASSROOM DIAGNOSIS:** recalls the recommendation of Dr. Ruth Strang that diagnosis become an intrinsic part of teaching.
5. **INDIVIDUAL DIAGNOSIS:** presents a cooperative approach to diagnosis and remediation as one of the most effective plans to assist children who experience failure in reading.
6. **CLASSROOM ORGANIZATION:** places some organizational patterns in historical perspective and some contemporary patterns are explored.
7. **INDIVIDUALIZED READING:** explores and explains one teacher's approach to this multifaceted pattern of organization.
8. **READING READINESS:** discusses the various factors that influence a child's readiness.
9. **DIRECTED READING LESSON:** discusses three of the four major parts of a directed reading lesson—the introduction, the reading of a story and skills development.
10. **EXTENDING THE BASIC PROGRAM:** discusses the final aspect of a directed reading lesson—extended activities.
11. **PHONICS AND AUGMENTED ALPHABETS:** focuses on three specific phonic approaches—analytical-gradual, intensive, and augmented alphabets designed to facilitate the mastery of sound-symbol relationships.
12. **LINGUISTICS:** focuses on the linguistic approach to the teaching of reading and some of the many linguistically oriented materials available today.
13. **TECHNOLOGY AND READING INSTRUCTION:** focuses on a number of innovations in methods and materials for classroom use.
14. **THE STUDY SKILLS:** examines four areas in the study skills phase of instruction—locating information, organizing data, understanding and evaluating, and retention of pertinent material.
15. **CHILDREN'S LITERATURE:** discusses children's literature and its place in the total curriculum.

Produced by the University of New Hampshire at WENH-TV

DENTAL HEALTH

BEST COPY AVAILABLE

Four, 15-minute programs
In-Service or General Elementary

v'tape
v'cassette **COLOR**

This series is designed to provide the necessary scientific dental information upon which to base a more effective and expanded teaching program of dental health. It is especially recommended for teacher viewing but may also be of benefit to elementary level viewers.

Program summaries for DENTAL HEALTH:

1. *KID, YOU'VE GOT A DIRTY MOUTH* — This introductory program gives the viewer general information about dental disease — the bacteria that cause trouble and the various forms of disease: decay, periodontal disease, etc. A "'Dental Alphabet" is illustrated and explained and statistics on the prevalence of dental problems in the United States are considered. Also introduced are the questions of diet and dental hygiene. Host for the program is television, screen and stage personality Keith Andes.

2. *KEEP IT CLEAN* — The importance of keeping your teeth clean — the reasons why you should . . . what happens when you don't . . . the best ways in which you can. These are the concerns of this program along with a study of dental plaque and its cause and prevention. Also considered are: brushing techniques, how to judge your toothbrush, and the "environment" of your mouth. Comic Marty Allen of TV, movie and recording fame is the guest host.

3. *SALLY HAD A SWEET TOOTH, NOW IT'S GONE* — Diet and how what you eat affects the health of your teeth is the prime subject matter of this program. Nutrition is considered but the emphasis is on *direct* problems resulting from bad food choices or from being a nervous nibbler who eats often and brushes seldom. Fermentable carbohydrates — sugars and starches that bacteria turn into acid in our mouths — are studied. Also presented is a brief history of the many changes that have occured in available foodstuffs in the last 100 years. Detergent foods, impacting foods and health foods are also studied. Program host is singer-comedian Steve Rossi.

4. *THE WINNING TEAM* — The team formed by the cooperative patient and his dentist is the winning one. A history of dentistry is followed by a survey of modern dental equipment — what the equipment is for and how it works. Also considered are major dental problems that require the attention of an orthodontist — problems such as malocclusions. ETV personality Carl Williams is the program host.

Comedian MARTY ALLEN

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by KLRN-TV and the San Antonio (Texas) District Dental Society

DEVICES IN THEIR HANDS, MATH IN THEIR MINDS

Five, 30-minute programs
In-Service

BEST COPY AVAILABLE

This mathematics in-service series is designed to help implement the use of multisensory aids in the teaching of mathematics in elementary and junior high schools.

DEVICES IN THEIR HANDS/MATH IN THEIR MINDS utilizes materials of a research project developed by the mathematics department of Delta State College in Cleveland, Mississippi.

Dr. Daisy Howell and Dr. Wilson Davis of Delta State served as consultants for the series and Dr. Howell is the on-camera teacher. The programs were produced with teacher and children demonstrating activities in a stylized classroom setting.

Prototypes of the manipulative mathematics teaching aids used in the series were constructed by Dr. Davis. These aids include a set of ceramic tiles, an unassembled geoboard, a set of fraction bars, and three spinners. These materials may be obtained through school supply houses or can be developed locally.

A study manual which accompanies DEVICES IN THEIR HANDS/MATH IN THEIR MINDS lists behavioral objectives and activities to develop those objectives.

A pre-selected lesson from DEVICES IN THEIR HANDS/MATH IN THEIR MINDS is available for no-cost, no-obligation previewing from Great Plains National on either color quadruplex video tape, 16mm black and white kinescope, or color U-Matic videocassette. The previewing package also includes a returnable copy of the study manual.

v'tape
v'cassette
COLOR

Lesson summaries for DEVICES IN THEIR HANDS/MATH IN THEIR MINDS:

1. TILES TEACH MATHEMATICS — This introductory program is designed to present a brief review of the basic concepts of sets. These concepts are reviewed through the use of concrete objects.

2. STRETCH A RUBBER BAND AND LEARN GEOMETRY — This lesson is designed to introduce the student to some of the metric and non-metric properties of geometry through the use of the geoboard. Some of the concepts introduced include: line segments, triangles, quadrilaterals, parallel line segments, and perpendicular line segments. Areas of geometric figures are discussed. Pic's Theorem is a novel approach to this area for the more mature child.

3. FUN WITH THE MINI-COMPUTER — The activity demonstrated provides a new and refreshing way to add and subtract and forces the student to understand every step that must be taken in the process. Given a Mini-Computer, a student will represent one, two and three digit numbers. With the aid of the Mini-Computer, the student will add and subtract two and three digit numbers.

4. SLIDING IN FRACTIONS — This particular activity is designed to aid students who are having some difficulty in adding and subtracting fractional numbers and in finding equivalent fractions.

5. TAKE A CHANCE: LEARN PROBABILITY — This activity demonstrates to the student a relatively new but important topic of elementary mathematics — probability. Through game-type activities, concepts such as ratio and the meaning of fractional numbers are presented. Probability is always expressed as a fraction between 0 and 1.

Produced by Mississippi Authority for Educational Television in Jackson

DYNAMICS OF CLASSROOM BEHAVIOR

BEST COPY AVAILABLE

Twelve, 30-minute programs
In-Service

DR. RUDOLF DREIKURS

1. **THE NECESSITY OF INFLUENCE**—Dr. Dreikurs reviews the trend in education from the strict teacher-student relationships of pre-World War II to the more permissive attitude in the classroom today. He equates the present upheaval situation in the schools to the problems of civil rights. He stresses the workability of influence rather than punishment to develop attitude changes in the student.
2. **RECOGNIZING MISBEHAVIOR GOALS**—By analyzing the misbehavior of children, Dr. Dreikurs offers an understanding of the motivation of the individual child. By knowing what a child is trying to achieve by his action, a teacher or parent is better able to redirect this action. Dr. Dreikurs discusses four misbehavior goals: desire for attention; power; revenge; and desire to be left alone.
3. **POSITIVE VERSUS NEGATIVE ACTION**—In order to take positive steps toward helping a child, the adult must remove himself from the child's provocations. Dr. Dreikurs discusses this basic premise in dealing with the four misbehavior goals of children. Members of the class present examples of misbehavior with a description of their responses.
4. **THE ESSENCE OF ENCOURAGEMENT**—Encouragement is the key word in dealing with children. In general, the process of encouragement implies the ability to build on strength and to ignore and to minimize weaknesses. Dr. Dreikurs and his students explore various kinds of encouragement and "non-encouragement".
5. **DEMOCRACY AND ANARCHY**—Dr. Dreikurs discusses group dynamics. He stresses the necessity of creating a group atmosphere in which all students become willing to learn.
6. **THE COLLISION COURSE OF EDUCATION**—Most educators are ill-prepared to solve their problems in school. It is difficult to establish the mean between anarchy and autocracy. Dr. Dreikurs discusses the ability to establish democracy in the classroom.
7. **THE MOTIVATION TO LEARN**—A group of youngsters talks with Dr. Dreikurs. The purpose of the lesson is to find out what they think and, secondly, to demonstrate how to talk to them.
8. **THE STORY OF DANNY**—During this lesson, Dr. Dreikurs demonstrates a method of analyzing a written report of a child's behavior. Adler used this method to train people in increasing their sensitivity and diagnostic ability.
9. **KEY TO UNDERSTANDING**—Dr. Dreikurs discusses the ability of a teacher or parent to exert influence on a child by utilizing the principles of logical consequences.
10. **CASE ANALYZATION**—Most teachers seek an answer to their problem before they understand its nature. By first analyzing the behavior of the child, Dr. Dreikurs demonstrates how to achieve modification of motivation. Merely changing behavior is not sufficient; the teacher has to understand and change the concept and goals of the child which led to the behavior.
11. **THE HANDICAPPED**—This lesson deals with the culturally and physically handicapped child. Three students present their experiences and the problems which they had encountered.
12. **CLARIFICATION AND EVALUATION**—This is a summary of the previous lessons. Dr. Dreikurs clarifies specific points and gives an opportunity for disagreement from the television class.

This fascinating series centers about the forceful style and thoughtful ideas of a highly-skilled teacher—the late Dr. Rudolf Dreikurs, who was emeritus professor of psychiatry at the Chicago Medical School.

The programs of DYNAMICS OF CLASSROOM BEHAVIOR were videotaped in a classroom setting at the University of Vermont during the summer of 1969. Led by Dr. Dreikurs, the on-camera class members are drawn—through a series of incisive discussions and revealing demonstrations—to an understanding of student motivation in the classroom.

Dr. Dreikurs, one of the original associates of Alfred Adler, probably did more than anyone else to keep alive—to teach, demonstrate, propagate and develop further—the specific Adlerian technique of counseling and psychotherapy; that is, the counseling of one person, or even an entire family, before an audience of professional or otherwise interested listeners.

DYNAMICS OF CLASSROOM BEHAVIOR, designed for teachers, principals and counselors, examines the principles of bringing about change in student behavior through encouragement, application of logical consequences, group discussion and use of group dynamics principles.

Among the problems examined during the series: learning and behavior, the slow learner, the underachiever, the acting-out and the passive resistant pupil, and the exceptional and the handicapped child.

A booklet of program summaries, authored by Dr. Dreikurs, accompanies the DYNAMICS OF CLASSROOM BEHAVIOR series. A few quotes from the booklet:

"Children express their sense of equality through their unwillingness to submit to the demands of adults, of teachers and parents. Their situation is similar to the problems of civil rights. The rebellion of children against the dominant adults is part of the rebellion of blacks to white supremacy, of labor to management, women to men. Wherever a group has been suppressed in the past, it now claims its equal rights, demands participation in decision-making . . .

"If one would suggest to teachers to avoid discouraging a disturbing child, they often would not know what else to do. Most of our supposedly corrective measures have a discouraging effect on the child. The techniques of encouraging children to learn is so crucial that a whole semester course in teacher's training should be devoted to it. . . .

"For us, behavior is the real issue because it expresses the goal of the child. We are not interested in behavior modification, only in motivation modification. Merely changing behavior is not sufficient; we have to understand and change the concept and goals of the child which led to the behavior. . . ."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape v'cassette **B&W**

Produced by the Vermont Television Network, Winooski

MOTIVATING CHILDREN TO LEARN

Fifteen, 30-minute programs
In-Service

MOTIVATING CHILDREN TO LEARN—Program titles and annotations:

1. **OUR PRESENT EDUCATIONAL DILEMMA**—This introductory lesson presents an examination of the educational environment of today where traditional methods of raising children no longer bring results. Dr. Dreikurs introduces the teleoanalytic approach which deals with the purposes and holistic perception of the total child in his total environment.
2. **CLARIFICATION OF BASIC PRINCIPLES**—A child's personality can be changed through encouragement and by stressing the fact that each individual is worthwhile as he is. By changing a child's motivation, that child becomes better able to find his place without the horrible fear of being inadequate.
3. **DOUGLAS**—During this lesson, Dr. Dreikurs interviews Douglas, his mother and his teacher in an effort to understand why he has difficulties and how he could be helped. The process of encouragement is stressed as one of the essential means by which a child can be helped to change his opinion of himself.
4. **CHANGING THE CHILD'S RELATIONSHIPS AND GOALS**—The first step in changing a child's motivation is observation. By watching the child's reactions, his goals can be determined. Once this is done, concrete recommendations can be made concerning what the parent or teacher can do to help the child. Group discussions are stressed as a method of resolving conflict.
5. **LOGICAL CONSEQUENCES AND PUNISHMENT**—This is the first of five lessons conducted jointly with Mrs. Grunwald. The discussion centers around the basic principle of applying logical consequences and how to distinguish them from punishment. Applying logical consequences and avoiding punishment provides an atmosphere in which children can grow without fighting, without feeling subdued.
6. **CONSEQUENCES #2**—The discussion of logical consequences is continued. The difference between natural and logical consequences are explained. Natural consequences take place without any interference from adults, while logical consequences are arranged by by them.
7. **A LEARNING PROBLEM**—The case of Christopher, age 10, is discussed. He is hyperactive, has difficulties in reading and spelling, tends to forget and is messy. By analyzing the situation, including his family constellation, this becomes a typical case where behavior and learning problems go hand-in-hand.
8. **ENCOURAGEMENT**—A child needs encouragement like a plant needs sun and water. Whatever we do to a child, regardless of how justifiable it may be, its effect will depend to a large extent on whether we have increased his self-confidence or diminished it. The discussion stresses encouragement as a means to restore in the child faith in himself, in his work and in his social worth.
9. **READING DIFFICULTIES**—Teachers are very much alarmed about the many children who fail because they have not learned how to read. In order to help these children, it becomes a question of understanding their entire personality development and not examining their reading difficulties in isolation. The teacher who concentrates her efforts toward the elimination of previous failures and who builds up the child will find that he will learn to read with any method she may use or with the one he responds to best.
10. **EDWARD**—This session consists of an interview with a mother and her son, Edward. This program emphasizes the necessity for family counseling as well as counseling for the child who is misbehaving. Positive recommendations should be given for helping not only the child but also the rest of his family.
11. **GROUP DISCUSSIONS**—In this program, Dr. Dreikurs discusses the effectiveness and the procedure of regularly scheduled group discussion in the classroom. Group discussions are a necessary procedure in the classroom, not only because today the peer group has replaced the authority of the adult, but mostly because without them a true democratic setting cannot be established.
12. **GROUP DISCUSSION**—In this program, five children, ages ten and eleven, are present. They help to demonstrate some of the techniques for a teacher to stimulate an effective discussion.
13. **GROUP DISCUSSION**—A group of children, ages twelve and thirteen, are present for a demonstration of group discussion. Many teachers are reluctant to hold this type of discussion because they feel they are not sufficiently trained. However, as long as a teacher uses common sense, encourages the children to express themselves freely and shows respect for what each child is saying, she is bound to raise the morale of her class.
14. **GROUP DISCUSSION WITH TEENAGERS**—This discussion is different than those before because it centers around the discussion of values. The main topic is the generation gap.
15. **SUMMARY**—Dr. Dreikurs summarizes the information stressed in the previous lessons and defines the main points of the course.

v'tape
v'cassette
B&W

This television series—which demonstrates techniques for motivating children—seeks to help parents and teachers understand children . . . and seeks to show methods of dealing with children in order to assist their positive growth in school.

Television teachers Dr. Rudolf Dreikurs and Mrs. Bernice Grunwald note that the Program Summaries booklet designed for use with the MOTIVATING CHILDREN TO LEARN series plays an important part in full understanding of the televised programs.

The booklet reports and comments on the content of each televised class session. Much of the interaction taking place in the class can only be seen; thus, the motivating principle may not be conveyed openly in the oral comments of the participants. In order to be prepared, viewers are advised to read the booklet comments before viewing the broadcast.

Dr. Rudolf Dreikurs was born in Vienna in 1897 and received his M.D. degree from the University of Vienna. After completing a residence in psychiatry, he became active in the field of social psychiatry. He worked closely with Dr. Alfred Adler in conducting child guidance clinics. Dr. Dreikurs died in 1972.

Dr. Dreikurs was Professor Emeritus of Psychiatry at the Chicago Medical School and Director of the Adler Institute of Chicago. He lectured at colleges and universities throughout the world and probably did more than anyone to teach, propagate and develop Adlerian techniques of counseling and psychotherapy—a method that can be considered as being in the forefront of today's social psychiatry.

He was the author of many books including: *The Challenge of Marriage, The Challenge of Parenthood, Fundamentals of Adlerian Psychology, Psychology in the Classroom, Children: The Challenge* (with Soltz), *Logical Consequences* (with Grey), and *Encouraging Children to Learn* (with Dinkmeyer).

Mrs. Bernice Grunwald is an instructor at the Alfred Adler Institute in Chicago, and a public lecturer instructing school personnel all over the country.

She received her B.E. degree from Pestalozzi-Froebel Teacher's College in Chicago; her M.A. from Roosevelt University, Chicago; and a diploma in child guidance and counseling from the Alfred Adler Institute. Mrs. Grunwald was a teacher of socially maladjusted children in Gary, Indiana, from 1948 to 1969 and is now a group discussion leader for under-achievers for the Family Education Association of Chicago. She has been a staff member of Rockford (Illinois) College, LaVerne (California) College, and Oregon State University at Corvallis.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

COUNSELING THE ADOLESCENT

Ten, 30-minute programs
In-Service

"In a day of student activism and rebellion, of increased juvenile offenses, and of the so-called generation gap, it is not surprising that many teachers and counselors have requested that Dr. Rudolf Dreikurs make a television series on working with adolescents . . . "

So opens the preface to the program summaries booklet for COUNSELING THE ADOLESCENT, the result of those many requests. Dr. Dreikurs died in 1972.

As in the other Dreikurs' series distributed by Great Plains National, the setting is a classroom at the University of Vermont. The discussion is incisive and revealing as everybody on-camera —lecturer, students and subjects—participate, react and interreact.

Those familiar with the theoretical background of Dr. Dreikurs' approach—the Adlerian techniques of counseling and psychotherapy—will find COUNSELING THE ADOLESCENT a clear demonstration of how this theory is expressed in practice.

Although the series is aimed primarily at professionals who in one way or another spend a majority of their time in counseling with adolescents, it also should be very helpful to a broad range of people. Professional counselors, counselors-in-training, teachers, psychologists, psychiatrists, pediatricians, social workers, school nurses, school adminitrators, clergy, police, parole officers and parents—as well as adults in general—should find COUNSELING THE ADOLESCENT meaningful.

Pre-selected lessons from COUNSELING THE ADOLESCENT are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassettes. The previewing package also includes a returnable copy of a program summaries booklet for the series.

v'tape
v'cassette
B&W

The programs of COUNSELING THE ADOLESCENT and their subject/content:

1. **THE DEMOCRATIC EVOLUTION OF SOCIETY — A discussion of the problems of adolescence in relation to our general cultural upheaval and the need for democratic leadership.**
2. **THE DEMOCRATIC EVOLUTION OF SOCIETY — Continued discussion on the subject with questions by the on-camera class.**
3. **GROUP DISCUSSION WITH NORMAL TEENAGERS — A group discussion about school with one tenth grader and three eleventh graders.**
4. **JUVENILE DELINQUENCY — Discussion of juvenile delinquency and methods of working with resistant youth.**
5. **ROB — An interview with a fifteen-year-old boy who is having academic and behavioral difficulties in school.**
6. **NONI — An interview with a sixteen-year-old girl and her mother . . . with a focus on life style.**
7. **JEFF — An interview with a teacher and a high school student with whom she is having difficulty.**
8. **GROUP DISCUSSION WITH SCHOOL DROP-OUTS — A group discussion with four school drop-outs, ages sixteen to eighteen.**
9. **MARY — An interview with a thirteen-year-old girl and her mother. Problems include staying out late at night and other misbehavior.**
10. **CASE STUDIES — A discussion of case studies dealing with adolescents, presented by the on-camera class.**

BEST COPY AVAILABLE

Produced by the Vermont Educational Television Network, Winooski

SCIENCE IN YOUR CLASSROOM

BEST COPY AVAILABLE

Fifteen, 30-minute programs
In-Service

This series in science education for teachers is designed to aid the teachers in guiding the children to learn how to produce, collect, evaluate, organize and use information. It supports the thesis that the learning experiences that science can provide should occupy a dominant, or even key, position in the elementary curriculum.

The telecasts are basically motivational. Their aim is to give an overview of the subject, illustrating it with many examples and demonstrations, rather than being a step-by-step explanation of a single science activity. Each telecast includes generalizations about teaching science, which constitute the framework of the series. They are intended to be reference points for developing a personal philosophy and practices relative to teaching elementary school science.

Each television lesson includes studio demonstrations of science activities that can be carried out by children, filmed visits to classrooms in which the children are engaged in these activities, so-called "model" or "laboratory" situations involving children, and, occasionally, interviews with teachers and other persons interested in science at the elementary level. These various experiences show ways in which the main ideas of the lesson can (and have been) put into practice.

SCIENCE IN YOUR CLASSROOM is supported by an extensive study guide which is designed for use by teachers in work sessions and includes materials, lists and report books for these work sessions.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
B&W

TV Teacher KELVIN DALTON

SCIENCE IN YOUR CLASSROOM program titles and synopses:

1. **ELEMENTARY SCIENCE TODAY**—helps the viewer develop a personal set of contemporary educational goals and determines the value of science activities in reaching these goals.
2. **ACTIVITY-CENTERED SCIENCE**—helps the viewer decide what kinds of activities are most appropriate in terms of the goals of their science program and helps in determining the teacher's role in these activities.
3. **PLANNING SCIENCE ACTIVITIES**—helps the viewer develop a procedure for planning the kinds of science activities that they feel are most appropriate to their own general educational goals.
4. **EVALUATING PUPIL PROGRESS**—helps the viewer determine appropriate ways and means of measuring the progress of their pupils toward the goals of their science program.
5. **OBSERVATION**—helps the viewer understand the necessity of giving children every chance to utilize and develop their information-collecting powers of observation.
6. **MEASUREMENT**—suggests methods of introducing children to concepts that measurement is the process of comparing an unknown to a known quantity and that all systems of measurement are arbitrary, although not equally useful.
7. **EXPERIMENTS**—explains the necessity of helping children understand not only the ground rules of experimentation, but its limitations as well.
8. **SUPPLEMENTING DIRECT EXPERIENCES**—helps the viewer in the discriminate use of carefully selected reference materials which enable children to acquire and develop skills of obtaining valid information from sources other than direct experience.
9. **LIVING THINGS IN THE CLASSROOM**—helps the viewer to understand that the study of living things may enable children to better understand how other species manage to survive and through this understanding be better able to make the critical decisions that will insure their own survival.
10. **MODELS AND AUDIO-VISUAL AIDS**—illustrates the use of models and audio-visual materials to reinforce and expand the concepts that pupils develop through direct experience. However, they should not be used as substitutes for direct experiences that are both possible and practical to provide.
11. **COLLECTING AND CLASSIFYING**—helps the viewer to utilize the child's natural desire to collect things in introducing them to the processes involved in classifying things.
12. **THE OUTDOOR LABORATORY** — demonstrates some of the advantages that experience in an outdoor laboratory have over classroom activities designed to meet the same objectives.
13. **THE FIELD TRIP**—helps the viewer understand that field trips are an integral part of the total science program and should provide children with a reasonable amount of freedom to explore their environment as their interests direct them.
14. **NEW PROGRAMS IN ELEMENTARY SCIENCE**—examines the philosophies, goals, methods and materials of some representative new programs in elementary science.
15. **EVALUATING YOUR SCIENCE PROGRAM**—suggests criteria that might be used in evaluating an elementary school science program and summarizes the content and main ideas of this course.

THE CETO TELEVISION TRAINING FILMS

BEST COPY AVAILABLE

Twenty-four programs of varying length
Instruction in Television Production Procedures

"In my opinion, the CETO FILMS will find many uses in courses on television production, direction and media technology. I am able to highly recommend them to my colleagues in institutions of higher education . . . ."

". . . Using these excellent films as a springboard to discussion and practical exercises, we succeeded in having our educators speak the language of television and produce programs by the end of a four-day training institute. I would heartily recommend the CETO series as an aid to instruction in television production."

The foregoing are but a couple of comments from educators who have been exposed to the CETO TELEVISION TRAINING FILMS, an outstanding collection of twenty-four films produced by the Centre for Educational Television Overseas (now the Centre for Educational Development Overseas) in London, England.

The CETO FILMS offer wide and varied application on many subjects and at all levels of production training. They will serve as basic instruction in production, direction and presentation techniques for new personnel. They will provide superior upgrading exercises for present production crews. They will offer enriching refresher experiences for "old hands." Or they will merely demonstrate—but in a most vital and vivid way— the skillful and correct use of the medium.

Twenty-two of the CETO TELEVISION TRAINING FILMS are black and white telerecordings . . . two are on color film (see UF-123 and UF-141 below). The presentations range in length from sixteen to thirty-three minutes.

v'cassette film B&W

THE PROGRAM NUMBERS, TITLES AND SYNOPSES:

(UF-124) WHO DOES WHAT?—This film outlines the tasks of all involved in production of a television program. The producer is informed of his budget, the production subject matter, the potential audience and scheduling conditions. He and his assistants research the subject, gather the talent and draft a script. Studio services are then contacted for graphics, still photographs and films. A studio rehearsal is planned. At this meeting are gathered the lighting and sound engineers, the floor manager, producer, designer and presenter. The proposed production reaches the studio . . . and the producer is seen already preparing for his next production (approx. 20 minutes).

(UF-136) FLOOR MANAGEMENT—The film discussion centers around how the 'expert on experts' uses his tact and skill to organize the many different experts in the studio into a working team. Part of an actual rehearsal is seen in progress, showing how the various difficulties are overcome and demonstrating the techniques used by the floor manager to translate the wishes of the director into operational fact. A floor manager explains the special signs used to communicate with people on the floor when the microphones are 'live' (approx. 32 minutes).

(UF-125) BASIC SHOTS—This film deals with the full range of human figure shots from the Long Shot to the Extreme Close-Up. It then considers the framing of shots when two people are involved . . . and those containing three, four and more people (approx. 19 minutes).

(UF-128) PRESENTATION TECHNIQUES—Part 1—"PRESENTATION BY . . ."—This film deals mainly with the performance and appearance of the presenter when addressing the camera directly or when showing the television audience some small object. It begins with some visual tricks showing the ease with which an apparently real image can be destroyed. The presenter then demonstrates and discusses his behavior and delivery, what clothes to wear and how to relate himself to the objects which the audience is viewing (approx. 23 minutes).

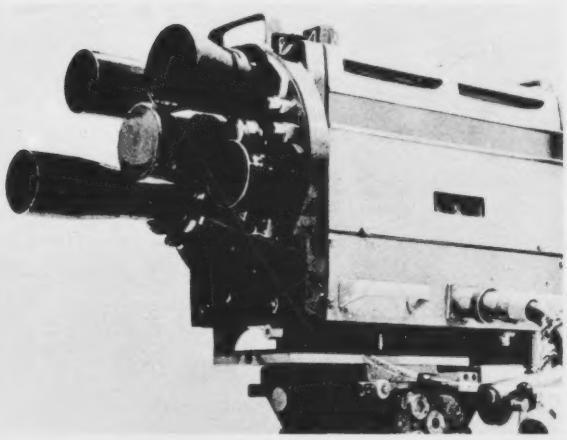
(UF-129) PRESENTATION TECHNIQUES—Part 2—PRESENTER AND STUDIO—The film deals with demonstrations of situations in which the presenter is required to walk around a large object or along a series of displays. The film's presenter shows how to deal with a number of objects without confusing the picture or the narrative. Maps, models, large diagrams and photographic blow-ups are used in these demonstrations. (approx. 23 minutes).

(UF-139) PEOPLE TALKING—The problems of camera direction and composition during an interview-type presentation are dealt with in this film. The factors involved are diverse—cross shooting, the angle of the chairs upon which the subjects are seated, the problem of reverse angle connected with the line of action, head size and matching shots (approx. 27 minutes).

(UF-130) DEMONSTRATIONS ON TELEVISION: Subject, "Physics on Television"—One of the most used techniques is demonstration, especially in the subject area of science. This film demonstrates the techniques used by experienced television producers on physics programs. Standard laboratory equipment which is difficult to televise is compared with specially chosen and prepared apparatus. The use of filmed inserts is also demonstrated as are the advantages of splitting the screen or superimposing to show an experiment and its measuring device at the same time (approx. 27 minutes).

BEST COPY AVAILABLE

(UF-131) WORDS AND LABELS—One important aspect of television communications is the written word. There are many techniques for showing printing and writing on the screen. This film considers the best methods generally available, particularly from the viewpoints of the presenter and director (approx. 23 minutes).



(UF-117) GRAPHICS—Demonstrated are the main steps in the production of word, photo, and simple animated captions . . . and other graphics in general use—along with advice on how to avoid poor reproduction on television (27 minutes).

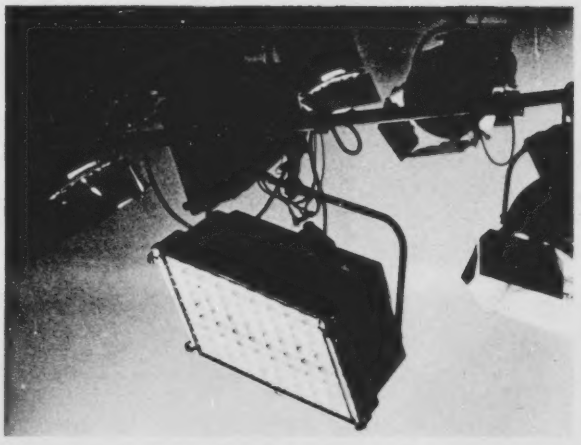
(UF-135) STILL PICTURES IN ETV—This film shows some criteria for a good still picture—taking into account shape, composition and grey scale. The use of superimposition of arrows, circles and words is demonstrated, as well as camera movement over a 'photo blow-up' and some fast methods of changing captions. A series of photographs taken on successive days illustrates 'compressed time' while an historical reconstruction is demonstrated by a series of drawings. Choosing between photographs and drawings is discussed. A final example combines good photography, music and camerawork in an artistic whole (approx. 27 minutes).

(UF-126) CUT OR MIX—The cut from one television camera to another—looking at the same scene from another angle—is similar to the actual cut made by a film editor before joining two pieces of film taken by the same camera in two different positions. The electronic effect known as the "mix" gives the same relatively gradual change of pictures as that known in the film industry as a "dissolve." This presentation offers useful advice to how to choose between the two manuevers in various situations (approx. 21 minutes).

(UF-127) SUPERIMPOSITION—The engineering principles involved in superimposition are explained. Then demonstrated are the various methods of insuring proper line-up of one camera picture with another. The film surveys some of the most commonly found examples of superimposition in which arrows, flashing signs and objects moved by black-gloved hands are used. A simple split-screen effect is also demonstrated (approx. 30 minutes).

(UF-118) SOUNDS GOOD—Various microphones and sound mixes are demonstrated and the importance of sound perspective is illustrated. Explained are some of the difficulties encountered in achieving good sound quality in a television studio. A series of demonstrations show how sound can be used to achieve effects which, if attempted visually, could cost a considerable amount of money (approx. 27 minutes).

(UF-120) USING LENSES—Part 1—THE LENS TURRET—The four lenses usually found on a television camera lens turret are demonstrated by their uses in 1-, 2-, and 3-shot situations. Demonstrated are problems of perspective, the pitfalls of using angled lenses, and techniques for smooth lens changes (approx. 16 minutes).



(UF-121) USING LENSES—Part 2—THE ZOOM AND OTHER LENSES—The film recapitulates the use of the four commonly-used turret lenses and then demonstrates narrow-angle and wide-angle lenses which lie outside this range, showing some of the situations in which these special lenses are vital. Proper use of the zoom lens is demonstrated and its use is compared with that of a tracking camera. Location examples are included to illustrate these lens uses (approx. 25 minutes).

(UF-119) BASIC LIGHTING—A small studio set is used to illustrate three and four point lighting. The effect of good and poor lighting is shown as is the effect achieved by lighting changes to portray both bright midday and moonlit night settings (approx. 31 minutes).

(UF-134) GOOD LIGHTING—Part 1—The fundamental principles of modeling a subject by means of light and shade are introduced. The basic three-light arrangement is demonstrated in considerable detail, showing how the positions of the key light, the fill light and the back light are controlled to produce the most satisfactory result. Different ways of lighting the background are explored (approx. 23 minutes).

(UF-137) GOOD LIGHTING—Part 2—This film continues the discussion of studio lighting begun in GOOD LIGHTING—Part 1. Unwanted shadows that plague directors are demonstrated and then eliminated. The difference between 'hard' and 'soft' shadows is explained. The three-light arrangement seen in GOOD LIGHTING—Part 1 is extended to the four-light arrangement and the 'modified three-light arrangement' which covers a large studio area. The discussion set presents an interesting lighting problem which is solved by the 'cross key' technique (approx. 28 minutes).

(UF-138) GOOD LIGHTING—Part 3—This film shows how the balance of studio lighting is controlled by the faders on a lighting console. The problems arising from a high or a low overall light level are explained and the use of the lens iris is discussed. The limited contrast range needed for a television camera is demonstrated and the implications concerning choice of wardrobe and design of slide captions considered. Ways in which the producer can help the engineer are shown. The limitations of a domestic receiver without d.c. restoration are also shown by comparison with a studio monitor (approx. 24 minutes).

(UF-122) SETS, CONSTRUCTION AND DISPLAY—This presentation concentrates on three commonly found production situations. The first is the "Presenter Set" in which one man gives a talk illustrated by still pictures, objects displayed on stands, and demonstrations in the studio and on film. The second is the "Interview Set." This set contains furniture arranged in such a way that the cameras can unobtrusively take interesting shots of the participants. The third is the "Drama Set," in this case the outside of a house and the corner of its garden, including a pond. The film examines in detail the planning and construction of these sets, parts of which are economically interchangeable. The pre-planning arrangements include the use of a model of the studio in which the arrangement of the scenery and electronic equipment can be tried before final selection. Stressed is the necessary spirit of cooperation which must exist between the designer and the lighting and sound engineers (approx. 21 minutes).

(UF-133) ANIMATIONS IN THE STUDIO—In the introduction the viewer is reminded of the animations which can be easily contrived using superimpositions from a second camera (see SUPERIMPOSITIONS and WORDS AND LABELS). The film goes on to examine the construction, lighting and use of a simple slide animation which allows a sequence of words or symbols to be revealed on the screen at exactly the right moment. Several other kinds of animation effects which can be produced in a television studio are explained and demonstrated, including such special effects as Moire fringes, the use of magnets and complicated cardboard animations (approx. 25 minutes).

(UF-140) ANIMATION ON FILM—This presentation explains the film animation process, step-by-step, and suggests materials which can be used in the construction of a camera rostrum and animation bench. An animated sequence is broken down in stages from the initial idea to the final photography. The techniques used for lighting and photographing this animated sequence are shown in detail (approx. 23 minutes).

(UF-123) MAKE-UP (a Color Film)—This film concerns itself with the basic rules of make-up for black and white television. The initial stages—cleansing, applying the foundation, shading, lighting and powdering—are demonstrated on a girl. Shown then are special treatment for the eyes, lips, hair and hands. Two male subjects of contrasting skin color are made-up. Tonal balance in such a situation is stressed as a means of helping the television engineer (approx. 25 minutes).

(UF-141) MAKE-UP—Part 2 (Color Film)—This presentation deals with basic techniques used in character make-up to show youth and age. It is also concerned with make-up problems involved in the aging of historical characters. The make-up artist demonstrates—on a 25-year-old woman—the processes used in making her appear as a school girl (age 15), a woman of middle age (45), and as a sixty-year-old woman (approx. 33 minutes).

The CETO TELEVISION TRAINING FILMS are available singly or as a series—on either a sale or lease basis—from Great Plains National.

- **Each of the black and white films may be purchased for $113.50**
- **See videocassette pricing page elsewhere in catalog.**
- **The color films sell for $148.50 (UF-123) and $164.00 (UF-141).**
- **Each of the films may be rented for a Monday-Friday period for $15.00 (This $15.00 may be applied to purchase if such is accomplished within a 90-day period)**
- **Cost-free previewing privileges are not in effect for the CETO TELEVISION TRAINING FILMS.**

NOTE: All of the CETO FILMS are protected by world-wide copyright and may not be copied or electronically transmitted in any manner. Exclusive distribution rights for the material in the United States and Canada have been granted Great Plains National.

The charging of an admission price to view the CETO TELEVISION TRAINING FILMS is prohibited.

If the CETO TELEVISION TRAINING FILMS are sub-leased in any manner, additional royalty payments must be made to both Great Plains National and the Centre for Educational Television Overseas.

Produced by the Centre for Educational Television Overseas in London, England

USING TECHNOLOGY: THE EQUIPMENT

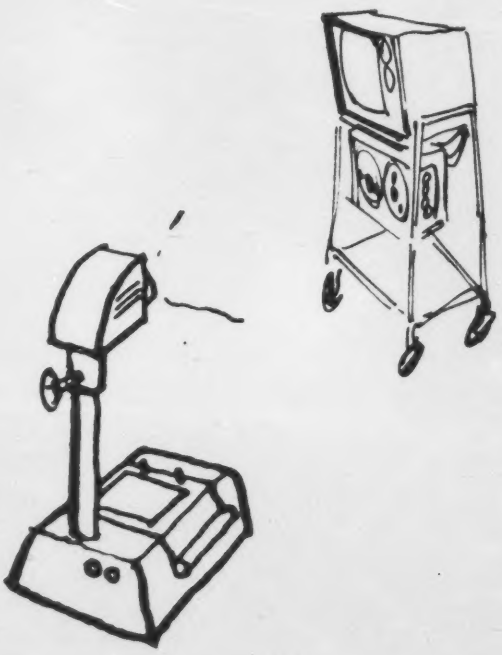
Eight, 20-minute programs
In-Service

Each of the programs in this series concerns familiarization with and operational explanations of various types of audio-visual equipment.

Ideally, the presentation of each program of USING TECHNOLOGY: THE EQUIPMENT should be followed by an individual hands-on workshop session at which the viewing participants could perform tasks listed in the accompanying workbook-syllabus —under the direction of a workshop leader.

But—the program material is presented in such a way that a viewer following up with independent study can derive a great deal of knowledge on the subject. It is essential, however, that the excellent workbook-syllabus (viewer's guide) be used by all participants, whether in a group or singly.

A pre-selected program from USING TECHNOLOGY: THE EQUIPMENT is available from Great Plains National for previewing on either quadruplex video tape or ¾-U video cassette. A returnable copy of the accompanying viewer's guide may also be obtained for evaluation.



The programs of USING TECHNOLOGY: THE EQUIPMENT and their stated objectives:

1. INTRODUCTION TO THE COURSE, THE RECORD PLAYER AND THE REEL-TO-REEL TAPE RECORDER—To recognize the necessity for using technology in the classroom . . . and to learn the operation of the record player and the reel-to-reel tape recorder.

2. REEL-TO-REEL TAPE RECORDING TECHNIQUES AND THE CASSETTE TAPE RECORDER—To become familiar with various reel-to-reel tape recording techniques . . . and to learn the operation of the cassette tape recorder.

3. THE OVERHEAD PROJECTOR—To learn the operation of the overhead projector . . . and to produce simple transparencies for use on the overhead projector.

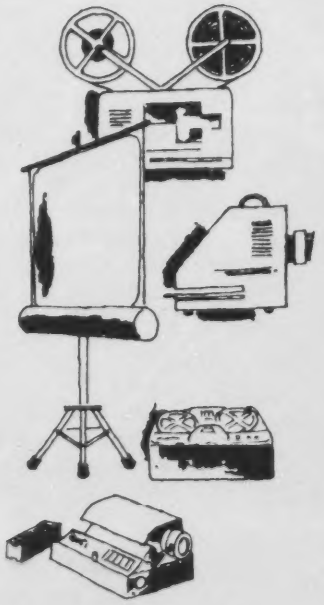
4. STILL PROJECTORS—To learn the operations of the filmstrip/slide projector . . . the automatic slide projector . . . and the opaque projector.

5. MOTION PICTURE PROJECTORS (Part I)—To learn the operation of, and the basic maintenance procedures for, the 16mm sound motion picture projector.

6. MOTION PICTURE PROJECTORS (Part II)—To solve minor mechanical problems encountered during operation of projectors . . . to be familiar with methods of storing projector equipment and handling of films . . . and to learn the operation of the super 8mm automatic motion picture projector.

7. PHOTOGRAPHY AND SPECIAL EQUIPMENT—To be able to recognize, identify and operate various types of special equipment (for example: slide-producing cameras, super 8mm cameras, visual maker, dry mount press, slide sorter).

8. RADIO, TELEVISION AND VIDEOTAPING—To understand the reasons for continuing expansion of technology . . . to compare the roles of educational and commercial television at both the local and network levels . . . to understand the principles of television operation and how to use the classroom television receiver . . . and to be introduced to the operation of classroom videotaping and, if equipment is available, to demonstrate viewers' understanding of it by producing, as a group, a three-minute videotaped presentation.



v'tape
v'cassette
B&W

Produced by the Department of Instructional Resources of the Milwaukee (Wisc.) Public Schools

READING THROUGH TELEVISION

Twenty-four, 15-minute lessons
Ungraded

The primary purpose of the READING THROUGH TELEVISION series is two-fold:

—The development and testing of a pictorial language to accompany, support and control—through modern media—the beginning stages in reading and learning a language; and

—The provision of means by which these early stages can lead to a broadening and enlarging of man's capacity to read and understand.

Each of the video tape lessons of READING THROUGH TELEVISION performs an independent teaching task even when it goes unsupported by text or teaching aid. The telecourse provides the minimal essentials of reading and writing standard English—starting from zero knowledge.

To drop-outs and discouraged underachievers it brings a new perspective and a new hope by simplifying the learning task and limiting the field of endeavor so success can be experienced from the start. READING THROUGH TELEVISION provides enough reinforcement to teach and reteach elementary reading skills, enabling participants to move with confidence from screen to printed page.

A wealth of supportive instructional materials is available for use with READING THROUGH TELEVISION. Included are books, recordings, filmstrips, sound motion pictures, audio tapes and workbooks. Contact Great Plains National for complete information on these materials.

Television teacher of READING THROUGH TELEVISION is I. A. (Ivor Armstrong) Richards, University Professor Emeritus at Harvard University. Throughout his career, Mr. Richards has been an influential figure in the literary world, with special interests in the writing of poetry and the development and teaching of literary criticism. He has also devoted a major portion of his time to the design of programs such as READING THROUGH TELEVISION, for beginning reading and second language teaching.

Mr. Richards was the recipient of the American Academy of Arts and Sciences' Emerson-Thoreau Medal for 1970. The award is made for distinguished achievement in the broad field of literature.

The first four lessons of READING THROUGH TELEVISION **(Programs One through Four)** visually display the meanings of a sequence of simple sentences uttered clearly on the sound track . . . with pauses for repetition. The viewers encode samples of the oral discourse in script, beginning with sentences composed of words using only seven letters of the alphabet, and building gradually with additional letters.

An unsophisticated learner is given a chance to come to terms with the conventions of writing, step by step. He sees how it is done. Spelling and punctuation, without being formalized through use of puzzling terms, build themselves into his experience. Repeating what he sees and hears, he is actively learning and acquiring for himself standard speech habits and the foundations of reading and writing.

In the balance of the lessons **(Programs Five through Twenty-Four)** a structural framework for the Language is assembled. All sentences studied are first presented orally, with picture-commentary and pauses for exact repetition of what is heard.

Accurate listening and retention of what is heard prepare the learner to see the relation of living language to its written form, and to respect the conventions that allow a reader to restore the spoken word from its encoding.

Idiomatic language, contractions, colloquial expressions and even interrogative, imperative and exclamatory sentences are postponed until the word order and the structural essentials of expository discourse in the common statement patterns of English have been displayed. Tense is made comprehensible as a concept by contrastive use of statements in future, present and past time.

Wherever it can help to expose syntactic-semantic relations within a sentence, animation is introduced into the stick-figure commentary that accompanies the sentence sequences. The viewer—listening, looking, repeating and finally testing his comprehension of what he is studying—begins to see how language works.

Each of these lessons opens with a look at the pages of *English Through Pictures, Book 1,* upon which the instruction is based. A finger points the order in which the sections of the page are to be read. The pages are then dramatized by on-screen actors who demonstrate the meaning of the pages and bring out essential relations of sentence to sentence.

The lesson for the day is then presented on cartoon film. New vocabulary and structure elements in the pages that have been dramatized are employed in a chain of thirty to forty related sentences with stick-figure commentary, spoken, illustrated and paused for repetition by the viewer.

But, where syntax in the introductory lessons was held to minimum essentials, this second grouping of lessons adds common patterns to the learner's repertoire, elaborating each by displayable stages.

Many underachievers taking this program as a review or "clean-up" course will read more widely and perhaps write in a more ambitious vocabulary even while they are following the course. Phonic skills are built into the course to make formal drills unnecessary. Learners cannot tell you how they acquire the skill to attack new words, but attack them they do, each moving into new territory largely at his own initiative and his own rate.

Sample previews of pre-selected lessons from READING THROUGH TELEVISION are available for free previewing from Great Plains National.

v'tape
v'cassette
B&W

Produced by Language Research, Inc., Cambridge, Massachusetts . . .
in cooperation with the Ford Foundation

college

Chicago's TV College ...and the Era of Open Learning

Eighteen of the series described in this section of the GPN Catalog were produced by Chicago's TV College, one of the nation's oldest and most successful instructional television operations concerned with offering open learning opportunities to the large post-secondary segment of our population.

Most of the Chicago telecourses contain thirty, 45-minute lessons and are structured for "total teaching." And most of the series are designed for presentation at first and second year college levels.

In the Chicago area, TV College has had a remarkable record of acceptance and success since its inception in 1956. More than 100,000 persons have registered for courses since that time—and more than 75 per cent of the registrants have completed their course work.

The Chicago courses are identified in this catalog section by the appearance on the page of the triangular TVC logotype.

The basic lease-fee structure and policies of Great Plains National, as set forth in the tinted page section of this catalog, also apply to the college materials.

Dr. James Zigerell, executive dean of TV College and the Learning Resources Laboratory of the City Colleges of Chicago, notes that by sharing its videotaped television courses with schools lacking resources in certain academic areas, the Chicago school is providing a service to the national educational community at a time when educational facilities are undergoing considerable strain.

Open learning is a topic of current and continuing interest at Great Plains National.

GPN's close relationship with the innovative State University of Nebraska (S-U-N) project and its co-sponsorship with S-U-N of the first annual National Conference on Open Learning in Higher Education (see **Special Products** section) has thrust Great Plains National into the forefront of open learning planning and development.

Please direct all additional information inquiries regarding the Chicago TV College courses . . . and general open learning inquiries . . . directly to: **Dr. Allan Millar, Counselor—College & University Programming, Great Plains National, Box 80669, Lincoln, Nebraska 68501.**

BUSINESS LAW I

Thirty, 45-minute lessons
Business 211

The days of rugged individualism in business are memories. The law now regulates the activities of every business, whether it be the giant conglomerate or the Ma and Pa corner grocery.

BUSINESS LAW I provides an introduction to the fundamentals of business law and acquaints the viewing student with the basic legal concepts peculiar to the field.

The series is designed for the student who has no business experience as well as for the student who is trying, or has tried, his wings in the business world. The approach of BUSINESS LAW I is practical as the lessons of the series present and deal with common, everyday situations.

The on-camera teacher is Professor Philip Hablutzel of Chicago TV College.

A pre-selected lesson from this series is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A returnable copy of the accompanying study guide is also part of the previewing package.

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OUTLINE OF THE COURSE—General Areas of Study and Lesson Topics:

INTRODUCTION TO LAW AND TO BUSINESS LAW

1. Introduction: Controversies and Courts
2. A Typical Civil Case at Trial (Guests: Richard J. Phelan and students from Chicago-Kent College of Law)
3. A Case on Appeal and "Case Law" (Guest: Richard J. Phelan)

CONTRACTS

4. Consent and Assent
5. Consideration
6. Illegal Bargains
7. Contractual Capacity (Guest: Attorney Ronald Rock)
8. Statute of Frauds
9. The Parole Evidence Rule, Assignments and Third Party Contracts
10. Performance, Discharge and Remedies for Breach

AGENCY

11. Principal and Agent Relationship and Workmen's Compensation
12. Liability of Principal to Third Persons
13. Relationship of Agent to Third Person (Guest: Janice Haines, real estate agent)

PARTNERSHIP

14. Nature of Partnership
15. Forming a Partnership
16. Business Entities in Practice—A Real Estate Example (Guests: David Truitt and Philip Elmes)
17. Dissolution of Partnerships and Partnerships in Practice (Guest: Attorney Arthur M. Solomon)

CORPORATIONS

18. Nature, Formation and Powers of Corporation
19. Whether to Incorporate (Guest: Attorney Arthur M. Solomon)
20. Capital Stock and Dividends
21. Managerial and Fiduciary Duties of Corporate Officers
22. Rights and Remedies of Shareholders and Creditors

LABOR LAW

23. History and Structure of Labor Law
24. National-Labor Relations Act
25. Employment Discrimination — Women (Guests: Linda Hirshman and Judith A. Lonnquist)

SPECIAL COMMERCIAL PROBLEMS

26. Unfair Competition and Trade Regulation
27. Bankruptcy: Background of Creditors vs. Debtors
28. Bankruptcy: Priorities and Secured Transactions
29. Personal Property
30. Real Property and Landlord-Tenants

TEXTBOOK:

Smith, Len Young and G. Gale Roberson, *Business Law*. Third Edition, 1971, West Publishing Co., St. Paul, Minn.

BUSINESS WRITING

Thirty, 45-minute lessons
English 105

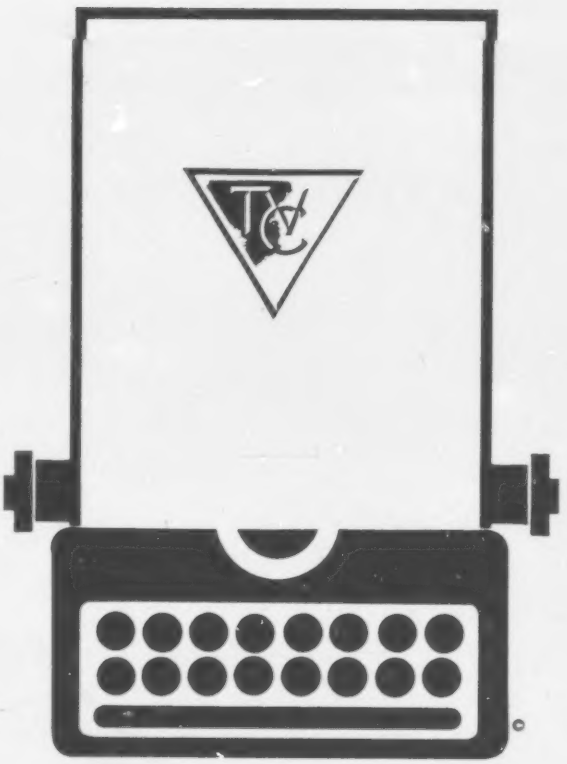
How can I get a personal favor done? What do I say when I want to complain about an unsatisfactory product or service? What's the best way of collecting money? How do I answer this job-ad in the paper? Is there a preferable way of refusing a request? What do I write when I want to present a new idea to the boss? What must be included in a business report?

These and many questions like them are answered in BUSINESS WRITING. But, of more importance, the thought process behind the various kinds of business communication is explained so the student can see something of the psychology of business letter writing. Since many of the problems that confront businessmen and women also confront private citizens, the course is helpful in two areas. Thus this course studies all forms of business writing—from simple orders to involved reports.

The television teacher, Anthony J. Brenner, has been employed by the Charles Pfizer Corporation, where he trained new salesmen in oral and in written communication. In 1954, he worked with the Vick Chemical Company in a similar capacity.

He joined the English faculty at the Wright Branch of the Chicago City College in 1961, where a good deal of his work has to do with business letters and reports as well as with the writing of technical reports. He is also the author of several English texts. Mr. Brenner holds a B.A. and M.A. from St. Louis University. He is a lecturer in business correspondence in the DePaul University School of Business and a consultant to Chicago business and industrial firms on business correspondence.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.



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OUTLINE OF COURSE:

Units and Lesson Topics

UNIT I: NEUTRAL, GOOD-NEWS MESSAGES

1. Introduction
2. Appearance and Style of Letters
3. Direct Inquiries
4. Replies to Inquiries
5. Analysis of Student Letters
6. Orders and Acknowledgements; Credit Approvals
7. Claims and Adjustments
8. Special Goodwill Letters

UNIT II: DISAPPOINTING MESSAGES

9. Refusing the Request
10. Incomplete, Indefinite Orders
11. Delays, Back-Ordering, Refusing Orders
12. Analysis of Student Letters
13. Refusing the Adjustment
14. Compromising the Adjustment
15. Refusing Credit

UNIT III: PERSUASIVE MESSAGES

16. Special Requests and Persuasive Claims
17. Unsolicited or Prospecting Sales Letter to Consumer
18. Unsolicited or Prospecting Sales Letter to Dealer
19. Analysis of Student Letters
20. Early Stage Collections
21. Middle-Stage Collections
22. Last-Stage Collections

UNIT IV: LETTERS ABOUT EMPLOYMENT; REPORTS

23. Analysing Yourself, the Job and the Prospective Company
24. The Data Sheet
25. The Prospective Application
26. The Invited Application
27. Analysis of Student Letters
28. Memo Reports
29. Letter Reports
30. General Review

TEXTBOOKS:

Menning and Wilkinson. Communicating Through Letters and Reports. **Richard D. Irwin, Inc., Fourth Edition, 1967**

Reid and Wendlinger. Effective Letters. **McGraw-Hill Book Company. Paperback.**

MATERIALS:

Supply of 8½ by 11 self-mailers.

Produced by Chicago's TV College at WTTW-TV

OFFICE PROCEDURES

Fifteen, 30-minute lessons
Business 131

This series takes a look at the roles of workers at all levels of responsibility in the world of business . . . and gives the viewing student an opportunity to acquire knowledge and skills relative to a career in the field of modern business.

A ticking off of the objectives of the OFFICE PROCEDURES series gives a good general overview of series content:

—to understand the interrelationship of office functions, office services and office facilities;

—to acquire useful background information about data and records processing, telephone and telegraph, office services and automation;

—to recognize and solve office communication problems involving speech, letters, memorandums and reports;

—to develop criteria for evaluating business machines and data processing systems;

—to apply the principles of successful human relations;

—to appreciate the knowledge, skills and qualities that are required for advancement to positions of greater responsibility; and . . .

—to develop correct study and work habits for maximum efficiency in attaining job success.

The teacher/host for OFFICE PROCEDURES is Guy B. Richards Jr., assistant professor of business, City Colleges of Chicago.

A pre-selected lesson from OFFICE PROCEDURES is available for previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. A returnable copy of the accompanying study guide is also part of the preview package.

TV Teacher/Host GUY B. RICHARDS JR.

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Program summaries for OFFICE PROCEDURES:

1. OFFICE PROCEDURES IN OUR DYNAMIC BUSINESS WORLD—This introductory lesson is compiled from the succeeding programs and introduces the student to a wide range of office functions. Emphasis is placed on the need for changes in office procedures in order to keep pace with technological advances.

2. PREPARING THE WHOLE YOU FOR SUCCESS (Part 1)—Mrs. Jo Disney, well-known lecturer and personal development consultant to industry and government, discusses the personal qualities and attitudes necessary for success on the job, as well as in society. Attractive models illustrate her suggestions on clothing and personal grooming.

3. MAINTAIN YOUR OFFICE SUPPLIES EFFICIENTLY—Harry Goodman, Boise Cascade's industrial sales manager, discusses methods whereby both large and small offices can more effectively maintain the flow of office supplies, a vital part of office work.

4. IMPROVE YOUR TYPING TECHNIQUES—Patricia LeBlanc, manager of IBM Corporation's Chicago Educational Center, demonstrates typewriting techniques and shortcuts for producing mailable office copy. Also included is IBM's color film, "Impressions," which deals with choosing and using various types of paper, carbons and ribbons.

5. STREAMLINED DUPLICATING AND MAILING SERVICES—Filmed segments at A. B. Dick Company illustrate the latest equipment for duplicating processes in the modern office. Sayre Cultra of A. B. Dick discusses this vital office function. Also shown is a film from Pitney-Bowes describing an automated, "hands off" mailroom operation.

6. THE NEW LOOK IN OFFICE TRANSCRIPTION—"Word processing" is the name given this "new look" in modern office transcription. Filmed segments at Montgomery Ward's Chicago center illustrate the efficiency with which large volumes of correspondence can be handled quickly and effectively. Center manager Mary Kay Fenwick and Supervisor Tina Luce describe this new method of handling business correspondence and, as a result, the changing responsibilities of secretaries and administrative assistants.

7. IS OFFICE FILING A NECESSARY EVIL?—Necessary, yes; evil, decidely NO, says Pamela Caravella, word processing consultant, who demonstrates a simple but most effective method of handling filing and follow-up in the modern office. Also included is a presentation of the U.S. Postal Service's recommendations for mail addressing where an electronic scanner (Optical Character Reader) will more effectively speed mail delivery.

8. PREPARING THE WHOLE YOU FOR SUCCESS (Part 2)—Jo Disney returns to complete her discussion on grooming and human relations. Again, models demonstrate basic principles in personal grooming. Mrs. Disney notes that the majority of people who fail on the job do so not because of the lack of skill which they bring to the position but because of their ability to relate well to their fellow workers.

9. DYNAMIC BUSINESS RECORDS MANAGEMENT—Filing, as it used to be, is no more. Modern technology demands greater efficiency in the processing, filing, retention and retrieval of business records. The volume and variety of records is so great that the establishment of effective records management has become one of the most important office functions. Guests discussing this subject include: Joseph Greene, president of Records Management Services; Marquita Boros from the Chicago Board of Trade; and James Pritchett of Blue Cross-Blue Shield.

10. THE TELEPHONE RING MEANS BUSINESS—Correct telephone etiquette and techniques are graphically represented in a color film produced for the Bell Telephone System—"How to Lose Your Best Customer Without Really Trying." This lesson clearly establishes the importance of the telephone as an indispensable instrument for modern communication.

11. COMMUNICATIONS EQUIPMENT NOW AND FOR THE FUTURE—Produced and filmed at Illinois Bell Telephone Company, this segment displays the latest equipment available today for effective office communication—such as Centrex, Picturephone, Data-Phone, Call-A-Matic, and other instruments for high-speed data transmission. William Comerford of Illinois Bell's marketing department discusses the current office communications methods and offers a glimpse of things to come.

12. FOLLOW THAT CHECK, PLEASE!—This program traces, step-by-step, the course of a check from the time it is cashed until it returns to the writer in his monthly bank statement. Computers and tape libraries "conspire" to lose the check in the maze of banking operations, but perseverence pays off—as the student sees in this informative segment on the banking world. The program was filmed in its entirety at the First National Bank of Chicago.

13. DATA PROCESSING IN MODERN BUSINESS—IBM's three award-winning color films—"The Information Machine," "A Computer Glossary," and "Man and Computer—A Perspective"—explain the computer and how its use is so rapidly expanding into every area of modern office operations.

14. MODERN MACHINES STREAMLINE OFFICE OPERATIONS—Representatives from IBM, Victor-Comptometer, Dictaphone, Royal and Facit-Odhner demonstrate the newest electronic equipment being used in nearly all areas of the modern business office.

15. MOVING UP TO SUPERVISORY AND MANAGERIAL POSITIONS—Guest lecturer Norbert Lindskog, management consultant and a management-secretarial instructor with City Colleges of Chicago, discusses the need for well-trained supervisory and managerial personnel at all levels of business. He also stresses the importance of knowledge skills . . . and qualities required of those who aspire to leadership roles.

Produced by Chicago's TV College at WTTW-TV

TYPEWRITING

Thirty, 30-minute lessons
Business 117

The typewriter is no longer just a copying device. Nowadays it is a writing instrument. The ability to type is a necessity for modern written communication.

This TYPEWRITING telecourse will give the viewing student practice in basic typing skills, these being: control of the machine, whether it be manual or electric . . . setting up letter and envelope forms . . . setting up tabular, manuscript and report forms . . . and composition practice while seated at the typewriter. Speed and accuracy are stressed throughout the course.

Television teacher for TYPING is Professor Guy Richards of Chicago City College's Loop Campus.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

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AN OUTLINE OF THE COURSE: Units and Lesson Topics

UNIT I: KEYBOARD CONTROL
1. A S D F and J K L; Keys
2. E U G and Right Shift Keys
3. R H . and Left Shift Keys
4. I O T Keys; Counting Errors
5. C M , : W Y V N Keys
6. X P B / ? Z Q - Keys

UNIT II: SKILL DEVELOPMENT
7. Skill Drills; Vertical and Horizontal Centering; Typing all Capitals
8. Skill Drills; Paragraph Centering; Block Centering; Spread Centering

UNIT III: NUMBER KEY CONTROL
9. 1 2 3 4 5 6 7 8 9 0 Keys
10. ½ ¼ 5 6 Keys; Centering Review

UNIT IV: SKILL DEVELOPMENT
11. Selective Practice; Margin Bell
12. Selective Practice; Word Division
13. Selective Practice; Word Division (continued)

UNIT V: CORRESPONDENCE, TABULATIONS AND MANUSCRIPTS
14. & ( ) and Blocked Business Letters
15. " ' and Blocked Personal Letters
16. # % — and Basic Open-Style Tables
17. $ ¢ @ and Column-Headed Tables
18. ! = + ° and Basic Report Forms
19. Constructed Symbols; Enumerations
20. Review: Letter, Table, Manuscript

UNIT VI: SKILL DEVELOPMENT
21. Selective Practice; Centering on Line
22. Selective Practice; Insertions
23. Selective Practice; Corrections

UNIT VII: POSTAL CARDS, FORMS, MANUSCRIPTS
24. Plain and Fill-In Postal Cards
25. Addressing Envelopes; Attention and Subject Lines
26. Interoffice Memorandum Forms
27. Invoice and Telegram Forms; Carbons
28. Revision Marks; Unbound Reports; How to Erase
29. Bound Manuscripts, with Footnotes
30. Review: Letters, Forms, Reports

TEXTBOOKS:
Lloyd, Rowe and Winger. Gregg Typewriting for Colleges, Complete Course. Gregg Division, McGraw-Hill, 2nd Edition, 1964.
Workbook I to accompany Gregg Typewriting for Colleges, Complete Course. 2nd Edition.

EQUIPMENT AND MATERIALS:
- Any make typewriter, electric or manual
- A ream of 8½ x 11 inch white typewriting paper
- A manila folder, approximately 9½ x 12 inches
- A typewriter eraser and eraser shield
- Several sheets of carbon paper

Produced by Chicago's TV College at WTTW-TV

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HUMAN GROWTH AND DEVELOPMENT

Thirty, 45-minute lessons
Child Development 101

v'tape v'cassette COLOR

This series deals with the basic principles that govern human growth and development . . . from prenatal life through adolescence. But particular attention is paid to the early years of life—infancy through six—in recognition of the importance of these early years in the developmental life of the individual.

TV teacher Rhoda Olenick notes in an introduction to the study guide accompanying HUMAN GROWTH AND DEVELOPMENT: "The study of human growth and development is more than a search for facts. What is important is to find a pattern underlying the acts—to discover the general principles and a broad frame of reference that will enable us both to understand how we as adults developed to where we are in our lives . . . and how we can guide the development of children wisely.

"In this course," Mrs. Olenick continues, "we shall emphasize the 'whole child' approach as we study the development and growth of the individual. Children have personalities and minds, as well as physical bodies. To understand his behavior, we must investigate all the forces that motivate or influence the growing child. We therefore shall be examining the interrelationships of the child and the culture within which he and his family live."

Mrs. Olenick pegs the ultimate aim of the series as: to provide the viewing student with enough knowledge of human growth and development to help him reach an understanding of what the healthy, normal child is like—physically, mentally, emotionally and socially. She concludes that such an understanding will make the student more effective in his dealings with children and will make his relationships with children much more pleasurable.

A pre-selected lesson from HUMAN GROWTH AND DEVELOPMENT is available for previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. A returnable copy of the accompanying study guide is also part of the previewing package.

TV Teacher
RHODA OLENICK

Topical lesson summaries from HUMAN GROWTH AND DEVELOPMENT:

1. INTRODUCTION TO THE COURSE—Child Development: reasons for studying it, factors which influence it, and its basic principles. And . . . how to observe children's behavior.

2. LIFE BEGINS—Prenatal development . . . effect of pregnancy on the parents . . . prenatal influences . . . the birth process.

3. BIOLOGICAL INHERITANCE—Relation between heredity and environment . . . genetic abnormalities . . . genetic counseling.

4. EARLY INFANCY—The neonate . . . stage theories of development.

5. FOUNDATIONS OF BASIC TRUST—MATERNAL DEPRIVATION—First critical period in personality growth . . . object permanence and sense of trust . . . sense of mistrust . . . Erikson's concept of personality development . . . problems of deprivation.

6. PHYSICAL AND MOTOR DEVELOPMENT IN INFANCY—Rapid development and change in first two years . . . proportions and measurement . . . teething . . . establishing regularity of basic processes . . . feeding behavior . . . locomotion . . . eye-hand coordination and manipulation . . . attending behavior in infants.

7. INTELLECTUAL DEVELOPMENT IN INFANCY—Cognition . . . communication.

8. SOCIAL AND EMOTIONAL DEVELOPMENT IN INFANCY—Social environment of the infant . . . social-emotional development . . . regulation of behavior.

9. TODDLERHOOD (FIRST ASSIGNED OBSERVATION)—Special characteristics of toddlerhood landmarks . . . autonomy, the central theme of toddlerhood . . . transition from creeping to walking upright . . . small motor coordination . . . postural changes . . . language and cognitive development.

10. REGULATION OF BEHAVIOR IN TODDLERHOOD—Autonomy . . . problems of authority and control . . . toilet training . . . sibling rivalry . . . eating . . . parental self confidence . . . play activities.

11. PHYSICAL AND MOTOR DEVELOPMENT IN PRESCHOOL YEARS—Growth rates . . . methods of assessing growth . . . feeding the young child . . . planning for sleep and rest . . . illness and accidents . . . motor development.

12. INTELLECTUAL DEVELOPMENT IN THE PRESCHOOL CHILD—Thought process and conceptual development . . . language development.

13. THE PREOPERATIONAL CHILD—A discussion on and demonstration of preoperational thought by Dr. Constance Kamii who has studied with Jean Piaget. Dr. Kamii discusses the nature of preoperational thought and shows some of the materials used in Piagetian tasks which probe the cognitive development of children. She then works with six children to illustrate the logic and thought of the preoperational child.

14. SOCIAL AND EMOTIONAL DEVELOPMENT IN THE PRESCHOOL YEARS—Development of sense of initiative . . . development of the capacity to recognize and differentiate between feelings . . . character development (development of conscience) . . . development of self-concept . . . development of sexual identity.

15. ROLE OF PLAY (SECOND ASSIGNED OBSERVATION)—Play is "work" of the young child . . . imagination . . . educational deprivation.

16. GOOD SCHOOLS FOR YOUNG CHILDREN—Need for schools for young children . . . enrichment of preschool life . . . qualities of a good preschool setting.

17. PHYSICAL DEVELOPMENT OF THE SCHOOL AGE CHILD—Developmental tasks related to physical thrust . . . importance of normal physical development.

18. INTELLECTUAL DEVELOPMENTS OF THE SCHOOL AGE CHILD—Developmental tasks related to mental thrust . . . brief summary of Piaget's views on learning.

19. DEVELOPMENT OF LANGUAGE, CREATIVITY AND COMPETENCES OF THE SCHOOL AGE CHILD—Language . . . imagination . . . intelligence as revealed through tests . . . creative and mental growth . . . developing fundamental skills in reading, writing and calculating.

20. GOOD SCHOOLS FOR THE SCHOOL AGE CHILD—The schools . . . the teachers.

21. SOCIAL DEVELOPMENT OF THE SCHOOL AGE CHILD—Developmental tasks related to thrust out of home and into peer group . . . thrust into world of adult concepts.

22. PHYSICAL DEVELOPMENT OF THE PREADOLESCENT (THIRD ASSIGNED OBSERVATION)—Physical growth . . . physical care and health . . . motor development . . . relationship between physical and psychological development . . . early and late maturity . . . physical characteristics.

23. SOCIAL, EMOTIONAL AND INTELLECTUAL GROWTH OF THE PREADOLESCENT—Intellectual development . . . social and emotional development . . . educational problems.

24. PROBLEMS OF THE SCHOOL AGE CHILD AND THE PREADOLESCENT—A discussion with two psychiatrists.

25. INTELLECTUAL DEVELOPMENT IN ADOLESCENCE—State of formal thought or logical operation . . . language development . . . creativity.

26. SOCIAL AND EMOTIONAL GROWTH OF THE ADOLESCENT—Developmental tasks of adolescence, according to Havighurst . . . parents, peers and quest for identity.

27. THE ADOLESCENT SPEAKS FOR HIMSELF—A panel of seven adolescents answer questions based on developmental tasks of adolescence. The panelists come from a variety of racial, ethnic, social and economic backgrounds.

28. ACHIEVING MATURITY-GROWTH IN SELF DIRECTION—Responsibility and achievement . . . moral development . . . values and the social order . . . life style.

29. PROGRAMS FOR ADOLESCENTS—Three guests, representing youth help agencies, discuss how their particular organizations try to help the adolescent ease into maturity.

30. SUMMING UP—Basic principles of child development . . . developmental tasks for each age . . . stage theories of development . . . relationship of heredity and environment to growth and development.

Produced by Chicago TV College at WTTW-TV

COMMUNICATIONS & EDUCATION

Thirty, 30-minute lessons
College, In-Service, Adult

CHARLES A. SIEPMANN

Mass media communications and their relationship to education and society is the focal point of COMMUNICATIONS & EDUCATION, one of the most vital and interesting telecourses now being distributed by Great Plains National.

Charles A. Siepmann, Professor Emeritus at New York University's School of Education, and noted educator, author and broadcaster, is television teacher. Though produced primarily for presentation at the college level, COMMUNICATIONS & EDUCATION has acknowledged value as an in-service teacher education series or as a general adult viewing experience.

A lesson from the series captured a first place award in the 1968 Ohio State IERT (Institute for Education by Radio-Television) Awards competition. The IERT Awards are presented annually to cite excellence in educational, informational and public affairs broadcasting. The award citation read: "An authority and gifted performer (Professor Siepmann) is given full freedom to communicate ideas supported only by essential but minimum visuals. A clear, dynamic and uncluttered presentation of a vital topic."

In his writing, Professor Siepmann has urged the harnessing of the enormous potential of the mass media—a potential for havoc as well as for good. It is with the people, the Professor notes, that the responsibility lies for beneficial use of this powerful force. Distinguished guest interviews and on-location film supplement the Professor's lectures in COMMUNICATIONS & EDUCATION.

A study guide authored by Professor Siepmann is designed for use with the course. It contains a precis of each lecture plus reading lists.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

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COMMUNICATIONS & EDUCATION

(continued)

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Here are lesson numbers, titles and topical briefs on the lessons comprising COMMUNICATIONS & EDUCATION:

1. RACE AGAINST TIME (Introduction)—Not only have times changed but the time necessary for change to occur has been compressed. Among the significant changes: atomic energy, increased leisure time, a moral vacuum. These changes relate to the functioning of education and communications.

2. DEMOCRACY—What happens when the rights of an individual conflict with society? Is this the issue . . . or is democracy a belief in and commitment to the sanctity of the individual?

3. THE COMMUNICATIONS REVOLUTION—The revolution is like that of a mountain range with several towering peaks: the eruption's recency, the scale of revolution, specialization, obsession with the here and now, the growing power of the mass media, the new freedom of the press and the new significance of propaganda.

4. BROADCASTING: 30 YEARS RETROSPECT—A brief glance at the history of broadcasting, including a commentary on broadcasting's influence on our business, culture and leisure life.

5. GIVING THE PUBLIC WHAT IT WANTS—Equitable program service should include the widest variety of experiences or an attempt to meet four basic needs: entertainment, practical information, knowledge and awareness, and experience in depth.

6. FREEDOM OF SPEECH—Is it divisible or absolute? The free pursuit of fact and values seems a human duty not to be interfered with.

7. FREEDOM OF THE PRESS—Are freedom of speech and press synonomous? They were originally, but with the invention of the modern press, the situation changed. The unresolved dilemma rests between government sanction and consumer education.

8. NEWSPAPERS' NEW ROLE—A conversation with Alistair Cooke concerning: the implications for newspapers as to the public's reliance on TV as a source of news . . . and the importance of newspapers not as a branch of profit-seeking enterprise but as a public servant.

9. FREE PRESS AND FAIR TRIAL—Two of our most traditional rights—freedom of press and due process of law—conflict with each other. The situation has been aggravated by the communications revolution.

10. BROADCASTING: TV'S RIGHTS OF ACCESS—Should TV cameras be admitted to court room proceedings? Does the satisfaction of normal interest of people in trials conflict with a larger right of someone else? The Billie Sol Estes trial serves as a departure point for discussion.

11. PRIVACY AND THE RIGHT TO KNOW—The struggle between privacy and electronic devices is an ever-increasing problem. The climate of opinion and the role of mass media as they set a tone of decent regard for the rights of the individual are key factors in the problem.

12. CENSORSHIP AND OBSCENITY—Both prior censorship and punitive censorship are now concerned almost wholly with obscenity which has never been adequately defined. Legal means seem unworkable because of lack of clear definition. Other means are needed.

13. PROPAGANDA: MEANING AND SIGNIFICANCE—Propaganda has become a dirty word because of its misuse. We must be aware of it, however, because of its power.

14. PROPAGANDA: ITS POWER—Propaganda can result in four outcomes: nothing, conversion, precipitation or confirmation. The outcome is achieved through success of saturation, repetition and association with the receiver's susceptibilities. In large measure, the success of propaganda is related to education's failure to teach logic.

15. PROPAGANDA: INTERNATIONAL AND DOMESTIC—If people had electronic ears, they would be deafened by the international babel of propagandists. Domestic propaganda is clearer. Can politics be merchandised like products? Will it?

16. PROPAGANDA: SECTION 315—The equal time provision of the Communications Act creates a sensitive issue especially at election time. Section 315 and its implications are related to the larger social problems of the cost of running for office and the whole question of controversial issues.

17. MASS COMMUNICATIONS: EFFECTS—The difficulties facing the social scientist in communications research are: each method of communications has a different influence on different people . . . and how the effects of mass communications can be isolated from other influences. About all that can be said is: effects are dependent on who says what to whom, how, when and in what situation.

18. EDUCATION: ITS MEANING—Only the gifted teacher can make the dry bones of education live. There are too few gifted teachers . . . they are mostly born, not made. Training is not education. Education is a slow, lifelong process.

19. EDUCATION: TO TEACH—The factors aggravating education are many: the unprecedented claims of a technological age on education, the student bulge, teacher shortages and physical equipment. Wanted: a change of heart, release of federal funds and use of modern teaching resources.

20. EDUCATION: THE REALITIES—The realities stem from the public's indifference, the low estate, status and competence of teachers and the burden placed on education. These can only be alleviated by a renovation of policies and practices.

21. GROWING UP IN AMERICA—A conversation with Edgar Freidenberg, noted author-social psychologist, who maintains that the public schools are designed for conformity and to kill a love of learning in students.

22. THE COMPREHENSIVE HIGH SCHOOL—A conversation with noted educator-author James B. Conant. The wide disparity among schools and states in many important areas of education is indicated.

23. A CONVERSATION WITH JAMES E. ALLEN—The late Commissioner of Education of the State of New York explores areas of improving local and state relationships, teacher training and professionalism . . . and equal educational opportunities.

24. THE CASE FOR ITV (NO. 1)—The demands on education have strained our physical and human resources. We need ways and means of conserving and redeploying skills and a more equitable distribution of excellence. Television can do this.

25. THE CASE FOR ITV (NO. 2)—Order, clarity and pace are characteristics of any good lesson—including television. Television forces these values on the television teacher. Lessons are use for enrichment, direct teaching and team teaching.

26. ITV: AN ORGANIZATION—A conversation with James Brish, superintendent of schools of Washington County, Maryland, where, with the help of the Ford Foundation, a county-wide closed circuit system has been used for instruction for a number of years.

27. ITV IN HIGHER EDUCATION—Television has been used notably in varied ways in higher education: Chicago Junior College, medical and dental schools, teacher training and required classroom courses. The advantages: first rate instruction and redeployment of faculty.

28. ELECTRONIC RESOURCES—A conversation with Ira Singer, assistant superintendent for instruction in the West Hartford, Connecticut, schools, where a sophisticated system of electronic retrieval of information is now being developed.

29. ETV AND LIFE LONG EDUCATION—The problems of institutional education and the dangers of mass media can be dealt with together by using television to provide: an improvement in the necessary and continuing search for knowledge . . . and an awareness that a democracy needs to survive.

30. THE CONCLUSION—The world is the aggregate of all of us. "The fault, dear Brutus, is not in our stars but in ourselves . . ." We do not "hold these truths to be self-evident" but need to learn to hold our own beliefs again. But "the road is always better than the inn."

TV TEACHER CHARLES A. SIEPMANN (left) is shown with on-camera guest Alistair Cooke during taping of a lesson from COMMUNICATIONS & EDUCATION. Dr. Siepmann has written numerous articles about broadcasting and its relation to education—as well as its effect on our society. In addition, he has authored several reports and studies of educational television in the United States, West Germany and Canada. COMMUNICATIONS & EDUCATION was a top winner in the 1968 Ohio State IERT competition.

Produced by the New York State Education Department . . . and Educational Broadcasting Corporation at WNDT-TV in New York City

PRINCIPLES OF ECONOMICS

Thirty, 45-minute lessons
Economics 201

OUTLINE OF THE COURSE—General Units of Study and Lesson Topics:

Unit I: INTRODUCTION

1. Introduction: Scope and Purpose
2. Prosperity and Pollution
3. Society's Economic Possibilities
4. The American Economy

Unit II: MACROECONOMIC MODEL

5. Thinking in Aggregates
6. Aggregate Measuring Problems
7. National Accounts—Expenditures
8. National Accounts—Income
9. Income-Expenditure Analysis
10. Keynes in Perspective
11. The Basic Model—Some Fundamentals
12. The Basic Model—Finishing Touches

Unit III: APPLICATIONS OF MACROECONOMIC ANALYSIS

13. The Fluctuating Economy—The Problem
14. The Fluctuating Economy—The Solution
15. Economic Growth—What It Is
16. Economic Growth—Good or Bad?
17. Inflation—Cause
18. Inflation—Controls?

Unit IV: MONEY AND BANKS

19. Money
20. Commercial Banks—What They Are
21. Commercial Banks—How They Operate
22. Central Banks—History and Theory
23. The Federal Reserve as a Central Bank

Unit V: MACROECONOMIC POLICY

24. Aims and Instruments
25. Fiscal Policy—Scope
26. Fiscal Policy and the Public Debt
27. Monetary Policy—How It Works
28. Monetary Policy—Problems
29. Practical Problems of Policy
30. Summary and Review

v'tape
v'cassette
COLOR

A pre-selected lesson from this series is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A returnable copy of the accompanying study guide is also part of the previewing package.

SORRY

Additional information on this series was not available at the time of this catalog's publication. Such information will be contained in a future mailing from Great Plains National. If you are not on the GPN mailing list and desire this information, please contact Great Plains National.

Produced by Chicago's TV College at WTTW-TV

v'tape
v'cassette
B&W

DATA PROCESSING

Thirty, 45-minute lessons
Data Processing 101

AN OUTLINE OF THE COURSE: Units and Lesson Topics

UNIT I: INTRODUCTION TO DATA PROCESSING
1. The "Why's" of Data Processing
2. History of ADP and Introduction to Unit Record Data Processing
3. The Recording Machines
4. Classifying, Calculating and Summarizing Machines
5. Unit Record Applications

UNIT II: THE COMPUTER AND HOW IT WORKS
6. Introduction to Electronic Data Processing—The Computer
7. How Computers Work
8. Input/Output Devices
9. Input/Output Devices (continued)
10. Input/Output and Secondary Memory (concluded)
11. Computer Memory and Data Representation
12. Central Processing Unit—The Computer's Arithmetic
13. Central Processing Unit—Logic and Control

UNIT III: INSTRUCTING THE COMPUTER
14. Instructing the Computer
15. Record Layout and Print Chart
16. Introduction to Flowcharting
17. Flowcharting (continued)
18. Flowcharting (continued) . . . and Introduction to Decision Tables
19. Decision Tables and Introduction to Computer Programming
20. Machine Language Programming
21. Machine Language Programming (continued)
22. Machine Language Programming (concluded)
23. Symbolic Programming—Assembler Language
24. Problem Oriented Languages—COBOL
25. Problem Oriented Language—FORTRAN
26. Problem Oriented Languages—Report Program Generator RPG

UNIT IV: APPLICATIONS AND CAREER OPPORTUNITIES
27. Instructing the Computer and the Operating System
28. Computer Applications—Career Opportunities
29. Teleprocessing and Time Sharing Systems
30. Review

TEXTBOOK:
Feingold, Carl. Introduction to Data Processing. Wm. C. Brown Co., Dubuque, Iowa.

Whether one considers the computer master or servant, it now bakes our cakes . . . issues our pay checks . . . sends men to the moon . . . and, once a year, casts a mechanical eye on our income tax returns; therefore, can any responsible citizen afford to ignore data processing?

This DATA PROCESSING telecourse will acquaint the viewing student with the basic principles of data processing . . . with the equipment itself and what it can do . . . and with the skills and techniques necessary to make the machines function.

Television teacher for DATA PROCESSING is Professor Hyman Speck of Chicago City College's Loop Campus.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

AMERICAN PEOPLE TO 1865

Thirty, 45-minute lessons
History 111

Our early history bears the stamp of strong personality and individual genius—Ben Franklin, Thomas Jefferson, Frederick Douglass, Harriet Beecher Stowe . . . to mention only a few.

But because political, social and economic currents also shape events, the attention of those students taking AMERICAN PEOPLE TO 1865 is also directed to both the personalities who helped make our history and the forces in the Colonial and Middle Periods (1607-1866) that determined our future as a nation.

Because this series is a general history of the American people it is recommended to students in all curricula, but especially those interested in teaching as a career.

The on-camera teacher is Professor Francis Gaul of Wright Campus, City Colleges of Chicago.

A pre-selected lesson from this series is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A returnable copy of the accompanying study guide is also part of the previewing package.

v'tape v'cassette COLOR

—A PORTION OF THIS SERIES IS AVAILABLE IN COLOR—

v'tape v'cassette B&W

OUTLINE OF THE COURSE—General Units of Study and Lesson Topics:

Unit I: COLONIAL AND REVOLUTIONARY TIMES

1. Introduction
2. The Indian Presence in America
3. Population Movements from Europe and Africa to the New World
4. Colonial Virginia in the Seventeenth Century
5. Puritans Transplanted to New England
6. The French Presence in North America
7. British Mercantilism: A System of Colonial Control
8. Slavery and Imperial Problems
9. The Coming of the American Revolution
10. Interpretations of the American Revolution: a panel (Profs. Liden, Dobberstein and Gaul)

Unit II: FROM CONFEDERATION TO UNION

11. The Conduct of the Revolution
12. From Confederation to Constitutional Government
13. Antifederalism
14. The First Constitutional Government of Washington
15. The Washington Administrations: International Issues
16. The Federalists in Power: Adams
17. The American Society of 1800
18. Jefferson in Power
19. Republican Foreign Policies of Jefferson and Madison
20. National and Sectional Trends

Unit III: FROM UNION TO SECESSION

21. The Black Experience: a panel discussion with Tim Black
22. The Age of Jackson
23. Social Reforms of the 1840s
24. Slavery During Anti-Bellum Days
25. The Sectional Conflict Over Slavery
26. Westward Expansion
27. The 1850s: A Decade of Political Crisis
28. Political Approaches to Resolution of the Territorial Problem
29. The Wartime Presidency of Lincoln
30. Summary: a panel (Profs. Liden and Gaul)

TEXTBOOK:

Hofsteder, Richard, W. Miller, and Daniel Aaron. *The American Republic.* Prentice-Hall, Volume 1, 1970.

Produced by Chicago's TV College at WTTW-TV

HISTORY OF THE AMERICAN PEOPLE FROM 1865

Thirty, 45-minute lessons
History 112

This series surveys and interprets political, economic and social trends as they have unfolded from the crucial period following the Civil War to own turbulent days.

In HISTORY OF THE AMERICAN PEOPLE FROM 1865, primary emphasis is on American institutions. But since our history bears the imprint of personalities, special attention is also paid the figures who helped shape our destiny as a nation.

It should also be noted that this series contains a large Black Studies component.

The on-camera teachers are Professor Francis A. Gaul Jr. of Wright Campus, City Colleges of Chicago, and Professor Vernon Jarrett of Chicago TV College.

A pre-selected lesson from this series is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A returnable copy of the accompanying study guide is also part of the previewing package.

OUTLINE OF THE COURSE—General Units of Study and Lesson Topics:

Unit I: CIVIL WAR AND RECONSTRUCTION

1. Introduction: A Course Overview
2. Civil War and Black Freedom
3. Lincoln's Plans of Reconstruction
4. Presidential Reconstruction
5. Andrew Johnson Policies
6. Radical or Congressional Reconstruction
7. Reconstruction—Interpretations: A Panel Discussion
8. Redeemers

Unit II: 1880 TO 1920

9. Immigration
10. Urbanism
11. Taming the West: The Last Frontier
12. Agrarian Unrest: The Populist Revolt
13. The Progressive Era
14. Race Relations During the Progressive Era
15. Expansion During the 1890s
16. The Du Bois-Washington Debate
17. World War I and Aftermath
18. Wilsonian Diplomacy and International Organization

Unit III: 1920 TO 1960s

19. "Prosperity Decade"—The Roaring 20s
20. The Great Depression of 1929
21. The Roosevelt New Deal
22. Isolation—Intervention During the 1930s
23. World War II and The Roosevelt Foreign Policies
24. The Black Man Goes Urban
25. Truman and the Cold War
26. The Eisenhower Years
27. The Black Revolt
28. Johnson's Great Society
29. Political Revolution in the South
30. United States In Indo-China: A Discussion and Summary

TEXTBOOK:

Hofstader, Richard, William Miller, and Daniel Aaron. *The American Republic*, Vol. 2. Prentice-Hall, 1970.

v'tape v'cassette COLOR

—LESSONS 18 THROUGH 30 ARE AVAILABLE IN COLOR—

v'tape v'cassette B&W

Produced by Chicago's TV College at WTTW-TV

BEST COPY AVAILABLE

AMERICANS FROM AFRICA: A HISTORY

Thirty, 30-minute lessons
College, Senior High, Adult

v'tape
v'cassette
B&W

This series—AMERICANS FROM AFRICA: A HISTORY—is aimed at developing better understanding among students by increasing their awareness of the part that *all* Americans have played in the making of this nation. By emphasizing the historical role of the American Negro, generally omitted from schoolbooks, the series seeks to contribute to an easing of the tensions and an understanding of the present-day crises.

The television teacher is Dr. Edgar Allan Toppin, professor of history at Virginia State College in Petersburg since 1964. Highly regarded in the field of Negro history, Dr. Toppin has authored and co-authored a number of articles and books on the subject.

The three stated aims of AMERICANS FROM AFRICA: A HISTORY . . .

—To make students and other viewers aware of the significant role played by Americans from Africa in the development of this country and to provide them with a basis for appreciation of the important contributions made by Negroes to American life and culture.

—To assist teachers in broadening their own knowledge of the neglected subject of Negro history, thus enabling them to present in their classrooms a more informed analysis of the crises now confronting this nation.

—To provide all viewers with a broader perspective for assessing the demonstrations and disturbances currently featured in the news media.

Dr. Toppin notes in an introductory message appearing in the teacher's guide that accompanies the telecourse:

"One of the great strengths of the United States lies in the fact that many persons of different colors, national origins and creeds combined their diverse talents in the building of our nation. Yet, surprisingly few persons are well-informed of the contributions of this significant segment of the population—those whose ancestors came here from Africa. This series tries to correct that deficiency by showing the role played by persons of African descent in the development of America.

"Since the American Negro was one-fifth of the population in 1790 and is one-ninth today, his story is no small part of the history of America . . . Emphasis throughout will be on the major forces and developments that shaped the national destiny and the lives of black and white Americans. Events involving groups and individuals will therefore be taken up not in isolation but in the total context of the historical period of which they are an indivisible part.

". . . you can not play the piano well without striking both the black and white keys. The proper history of America must strike all keys. This series hopes to do just that . . ."

TV TEACHER EDGAR ALLAN TOPPIN, before coming to Virginia State College in 1964, taught at such institutions as Alabama State College, The University of Akron, North Carolina College and Western Reserve University. He is the author or co-author of more than forty articles and reviews . . . and of three books: "Pioneers and Patriots," "A Mark Well Made" and "The Unfinished March." The timely and interesting content of AMERICANS FROM AFRICA: A HISTORY is further enhanced by Dr. Toppin's well-reasoned and unemotional teaching approach. Dr. Toppin, a native New Yorker, holds degrees in American history from Howard University (B.A. and M.A.) and Northwestern University (Ph.D.).

OUTLINE OF THE COURSE: Lesson numbers and titles:

1. African Beginnings
2. West African Kingdoms, Life and Impact
3. Slave Trade from Africa to the Americas
4. Africans in Latin America: Explorers and Citizens
5. Slavery in the Southern Colonies
6. Slaves and Freemen in the Middle and Northern Colonies
7. Black Men in the American Revolution
8. Afro-American Achievers in the Revolutionary Era
9. Rise of the Cotton Kingdom
10. Plantation Slavery and Urban Negroes
11. Slave Life
12. Day-by-Day Resistance and Slave Revolts
13. Black Contributions, Early 19th Century
14. Frederick Douglass and Afro-Americans in the Abolitionist Movement
15. Slavery Issue and the Coming of the Civil War
16. The Black Man in the Civil War
17. Freedmen and Black Codes
18. Carpetbag Regimes and "Negro Rule"
19. Booker T. Washington and the Atlanta Compromise
20. Racism, Disfranchisement and Jim Crow
21. Afro-American Achievers: Late 19th Century and Early 20th Century
22. Northward Migration and Urban Conflict
23. W. E. B. DuBois and the Niagara Movement
24. NAACP, Urban League and Early Battles for Rights
25. World War, Garveyism and Negro Cultural Renaissance
26. The New Deal and the Afro-Americans
27. Era of Change: Progress and Achievements during World War II and After
28. Desegregation Decision: Forerunner and Enforcement
29. Martin Luther King and the Civil Rights Movement
30. New Militancy and Black Power

This series took a 1970 IERT Award for excellence in educational programming. The IERT Award citation reads: "A timely, objective and authoritative treatment of a critical social problem. Highly controversial issues are frankly, clearly and logically explored in an atmosphere of controlled emotions. Resourceful in the use of interview, folk music and other elements to supplement and reinforce the lecture."

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

GENERAL HUMANITIES

Thirty, 45-minute lessons
Humanities 201

People are daily confronted with things designed to affect them "humanly," to move their minds—things they look at, listen to, read, or see performed. This course, GENERAL HUMANITIES, is designed to help develop the skills of perception and criticism which one needs to grasp these things and enjoy them more completely.

The paintings, buildings, music and literature studied are approached as self-contained works of art, not as examples of art history. But the separate works and the different arts are compared with each other in terms of materials and organization. No previous background in any of these areas is necessary.

The television teacher is Edmund J. Dehnert. He received his Bachelor of Music from DePaul University in 1955 and his Master of Arts degree in music there in 1956. In 1963, he received a Ph.D. in musicology from the University of Chicago. He is an associate professor at the Chicago City College.

Dr. Dehnert was awarded the *Dictionary of International Biography* Certificate of Merit "for distinguished service to music" (London, 1967). He was also elected to the *Two Thousand Men of Achievement* (London, 1969) and has published articles in various scholarly journals, including the *Journal of Aesthetics and Art Criticism.*

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

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B&W

AN OUTLINE OF THE COURSE:

Units and Lesson Topics

UNIT I: INTRODUCTION

1. **What are the Humanities?**
2. **Panel Discussion of the Problems of the Artist as a Creator**

UNIT II: THE VISUAL ARTS

3. **Demonstration of Problems of Form and Media in Art**
4. **Painting: Group Figure Compositions, I**
5. **Painting: Group Figure Compositions, II**
6. **Painting: Portraits and Single Figure Compositions**
7. **Painting: Still Life**
8. **Painting: Light, Space and Atmosphere**
9. **Architecture and Sculpture: Classical**
10. **Architecture and Sculpture: Gothic**
11. **Architecture and Sculpture: Contemporary**

UNIT III: THE AUDITORY ARTS

12. **Demonstration of Problems of Form and Media in Music**
13. **Process in Music: Tonality, Rhythm, Space**
14. **Levels of Contrast; Levels of Context**
15. **Binary, Ternary, and Rondo Forms**
16. **Keyboard Styles: Mass, Resistance, Distance, Space, Clarity**
17. **The Sonata-Allegro Form: Stability versus Instability, I**
18. **The Sonata-Allegro Form: Stability versus Instability, II**
19. **Resources of 20-Century Music**

UNIT IV: THE LITERARY ARTS

20. **Demonstration of Problems of Form and Media in Literature**
21. **Poetry, I**
22. **Poetry, II**
23. **The Short Story, I**
24. **The Short Story, II**
25. **The Short Novel, I**
26. **The Short Novel, II**
27. **Drama**

UNIT V: COMBINATION AND INTEGRATION OF THE ARTS

28. **Opera**
29. **Program Music, Song, Ballet**
30. **Motion Pictures**

TEXTBOOKS:

Apel, Willi, ed., Harvard Brief Dictionary of Music. **Washington Square Press, New York, Paper.**

Cleaver, Dale G., Art: An Introduction. **Harcourt, Brace & World, New York, Paper.**

Six Great Modern Short Novels. **Dell, Laurel Edition, N.Y. Paper.**

McMichael, James, The Style of the Short Poem. **Wadsworth Publishing Co., Belmont, Calif., 1967. Paper.**

O'Neill, Eugene, Desire Under the Elms: **published in either of the following: Barett,** Eight Great Tragedies. **Mentor Books, The New American Library, N.Y. OR**
Three Plays by Eugene O'Neill, **Vintage Books, N.Y. Paper. V165.**

Speare, M. Edmund, ed., A Pocket Book of Short Stories. **Washington Square Press, N.Y. Paper.**

REQUIRED ART REPRODUCTIONS:

Braque, Fruits and Guitar.
Cezanne, Basket of Apples.
Claesz, Still Life.
Delacroix, Lion Hunt.
Guardi, The Grand Canal, Venice.
Hopper, Nighthawks.
Monet, Old St. Lazare Station, Paris.
Picasso, Sylvette (Portrait of Mlle. D.)
Rembrandt, Portrait of Harmen Gerritsz Van Rijn.
Renoir, On the Terrace.
Seurat, Sunday Afternoon on the Island of La Grande Jatte.

Produced by Chicago's TV College at WTTW-TV

HUMANITIES

Thirty, 45-minute lessons
Humanities 202

v'tape
v'cassette
B&W

The humanities as a field of study embraces several arts—literature, philosophy, the visual arts, such as painting and sculpture, and music.

In this course, HUMANITIES, the student will study representative works from each of these areas. The works will be grouped as follows: interpretations of historical persons and events; myths and legends; ideas and speculations. The creator of each work offers us truth as he sees it—truth that has significance for every thoughtful person. The artistry of each work studied will enrich the student's life. Most colleges and universities require the student to complete courses in this area.

The television teacher is Donald Edward Smith, an associate professor of Humanities at Chicago City College. He received his training in Minnesota, Michigan and Chicago.

He has taught in public schools in Michigan and Chicago, Ripon College in Wisconsin, Kendall College in Evanston, Illinois, University of Chicago, Northwestern University, and Chicago City College. He is a minister of the United Church of Christ and has served several churches in Wisconsin and Illinois.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

AN OUTLINE OF THE COURSE:

Units and Lesson topics

UNIT I: PERSONS, PLACES AND EVENTS

1. **Five Speeches on Love: Plato,** Symposium.
2. **The Wisdom of Socrates: Plato,** Symposium
3. **The Youthful David:** The Bible, Old Testament.
4. **David the King:** The Bible, Old Testament.
5. **The Eternal City: Respighi,** The Fountains of Rome.
6. **Warrior and Queen: Shakespeare,** Antony and Cleopatra.
7. **Roman and Egyptian: Shakespeare,** Antony and Cleopatra.
9. **The Sun King: Louis XIV and Versailles.**
8. **Power and Pleasure: Shakespeare,** Antony and Cleopatra.
10. **Palace of the Sun King: Louis XIV and Versailles.**

UNIT II: THE WORLD OF MYTH AND LEGEND

11. **Gods, Creation and Heroes: Hamilton,** Mythology.
12. **Love and Adventure: Hamilton,** Mythology.
13. **The Great Heroes: Hamilton,** Mythology.
14. **Mount Parnassus: Raphael, Paintings of Mythology.**
15. **The Truth-Seeker: Sophocles,** Oedipus the King.
16. **The Knowing One: Sophocles,** Oedipus the King.
17. **Orpheus—With a Difference! Offenbach,** Orpheus in the Underworld.
18. **Eurydice—"Faithful Wife": Offenbach,** Orpheus in the Underworld.
19. **The Roman Riviera: The Art of Pompeii.**
20. **Venus and Mars and Company: The Art of Pompeii.**

UNIT III. THE REALM OF IDEA AND SPECULATION

21. **The Denial of Desire: Hesse,** Siddhartha.
22. **Release of the Inner-Self: Hesse,** Siddhartha.
23. **Politics and the State: Machiavelli,** The Prince
24. **Politics and the Prince: Machiavelli,** The Prince.
25. **Light from the North: Durer and Bosch, Religious Paintings.**
26. **The Man of Consciousness: Dostoevsky, "Notes from Underground."**
27. **Be Yourself! Nietzche, "Live Dangerously."**
28. **A Radical Freedom: Strauss, "Existentialism is a Humanism."**
29. **Homage to Genius: Strauss,** Thus Spoke Zarathustra.
30. **The Poet's Testament: Santayana, Six Sonnets.**

TEXTBOOKS:

Apel, Willi, and Ralph T. Daniel, The Harvard Brief Dictionary of Music. **Washington Square Press, N.Y., 1961. Paperback.**

Hamilton, Edith, Mythology. **The New American Library, Inc., N.Y., 1942. Mentor Books, Paperback.**

Hesse, Hermann Siddhartha, **trans. by Hilda Rosner. New Directions Publishing Corp., N.Y., 1957. New Directions Paperbooks.**

Kaufmann, Walter, ed., Existentialism from Dostoevsky to Sartre. **The World Publishing Company, Cleveland, 1956. Meridian Books. Paperback.**

Machiavelli, Nicolla, The Prince, **trans. by Thomas G. Bergin. Appleton-Century-Crafts, Inc., N.Y., 1947. Crofts Classics, Paperback.**

Plato, Symposium, **trans. by Benjamin Jowett. The Bobbs-Merrill Co., Inc., Indianapolis, Second Edition, 1956. The Library of Liberal Arts. Paperback.**

Shakespeare, William, The Tragedy of Antony and Cleopatra. **Edited by George Lyman Kittredge, revised by Irving Ribner. Blaisdell Publishing Co., Waltham, Mass., Second Edition, 1966. The Kittredge Shakespeares, Paperback.**

Sophocles, Oedipus the King, **trans. by Bernard M. W. Knox. Washington Square Press, N.Y., 1959. Paperback.**

REQUIRED MATERIAL:

A Special Study Set of Fine Art Reproductions. **36 prints (7 in color.) The University Prints, Cambridge, Mass., 1969. Paper.**

Produced by Chicago's TV College at WTTW-TV

SHAKESPEARE

BEST COPY AVAILABLE

Thirty, 45-minute lessons
Literature 211

v'tape
v'cassette
B&W

Although this series constitutes an introductory course in Shakespeare, it will also contain value to those who have had some previous experience with Shakespearean drama.

The course is a down-to-earth approach to 14 of the Bard's creations which will enable the student to read and understand them as examples of theater art. The 14 plays, presented chronologically in order of increasing complexity, are studied against the colorful background of England's Elizabethan Age.

Stated aims of this course are many: to develop an understanding of the historical period which produced Shakespeare and his contemporaries . . . to develop an understanding of Shakespeare's growth in skill and stature as a dramatist . . . to develop an understanding of the drama as an art form . . . to develop the ability to read Shakespeare's plays with critical comprehension . . . and to develop an appreciation of the value of Shakespeare's plays.

But, perhaps the major objective of the telecourse is to enable each student, at course's end, to read Shakespeare with pleasure and understanding. Emphasis is placed on reading the plays for personal enjoyment, whether or not the student intends to specialize in literature.

AN OUTLINE OF THE COURSE: Lesson Topics

1. **Orientation to Course—Misconceptions about Shakespeare: Elizabethan Life I**
2. **Elizabethan Life II; Shakespeare's Life and Theater**
3. Romeo and Juliet—**Tragedy of Coincidence and Accident**
4. Romeo and Juliet—**Poet versus Playwright**
5. The Taming of the Shrew—**Katherina: The Shrew Type Plus**
6. The Taming of Shrew—**Unbalance of Plots**
7. The Merchant of Venice—**Shylock: Hero or Villain?**
8. The Merchant of Venice—**Incredibility of Plot, Specifically Trial Scene**
9. King Henry IV, Part I—**Historical Background of The War of Roses; Richness of Characterization; Falstaff and Conspirators**
10. King Henry IV, Part I—**Shakespeare's Theme, the Evil of Civil War; Maturity of Plot**
11. King Henry IV, Part II—**Falstaff at Work**
12. King Henry IV, Part II—**Machiavellian Politics; Rejection of Falstaff**
13. Much Ado About Nothing—**Beatrice and Benedick: Personification of Reluctant Witty Lovers**
14. Much Ado About Nothing—**Dogberry and Verges: Typical Native Elizabethan Humor**
15. Twelfth Night—**Complication of Plot Successfully Handled**
16. Twelfth Night—**Blend of Romance and Realism**
17. Hamlet—**Tragedy of Blood; Role of the Avenger**
18. Hamlet—**The Character of Hamlet**
19. Hamlet—**Quantity and Quality of Critical Opinion**
20. Troilus and Cressida—**Shakespeare's Most "Modern" Play; Tragi-Comedy of Disillusionment**
21. Othello—**Shakespeare's Only Domestic Tragedy**
22. Othello—**Iago: Incarnation of Evil for Its Own Sake**
23. Measure for Measure—**Vienna, That Wide-Open Town**
24. Measure for Measure—**"Judge Not, Lest Ye Be Judged"**

TV TEACHER MORRIS TISH

25. King Lear—**Shakespeare's Blending and Transfiguration of Source Materials**
26. King Lear—**The Most Profound of Shakespeare's Plays; The Nature of Tragedy**
27. King Lear—**Shakespeare's Conception of Poetic Justice**
28. The Winter's Tale—**"Tell Us a Story"**
29. The Tempest—**Shakespeare's Unique Observance of the Unities**
30. The Tempest and Summary—**The Poetic Drama: Poet AND Playwright**

TEXTBOOKS:

1. Shakespeare's Major Plays and the Sonnets, ed. by G. E. Harrison (Harcourt, Brace, 1948)
2. The Taming of the Shrew by William Shakespeare, The Laurel Shakespeare Edition (Dell Publishing Co.)

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm kinescope, or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

Produced by Chicago's TV College at WTTW-TV

AMERICAN LITERATURE —COLONIAL TO CIVIL WAR

Thirty, 45-minute lessons
Literature 116

The telecourse, AMERICAN LITERATURE—COLONIAL TO CIVIL WAR, is designed to introduce the viewing student to the nature and character of American writing from the Puritan experiment to the founding of the United States—and from the beginnings of a literary tradition to the emergence of a distinctively American literature.

Attention is devoted to historical perspective and continuity in order that the significance of the writings may be more clearly discerned. Since American writing at the time was concerned with the issues of religion, state and the individual, the course centers on these questions. Also included is a section on the slave writer.

Television teacher of AMERICAN LITERATURE—COLONIAL TO CIVIL WAR is Professor James Lucas of Chicago City College's Wright Campus.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
B&W

OUTLINE OF COURSES: Units and Lesson Topics

UNIT I: THE PURITAN REVOLUTION FROM TYNDALE TO THE DEATH OF THEOCRACY IN MASSACHUSETTS
1. Introduction: The Puritan Background
2. The Puritan Aesthetic
3. The Theocratic Experiment: State

UNIT II: TREASON, BLASPHEMY AND REVOLUTION—THE BIRTH BED OF THE UNITED STATES
4. The Two Thomases, Paine and Jefferson
5. From Confederation to Union, Democracy and the Republic
6. Benjamin Franklin, Philip Freneau

UNIT III: THE SLAVE AND REVOLUTIONARY AMERICA
7. Mattie Griffiths, Novelist
8. Phillis Wheatley, Poet of Elegance

UNIT IV: THE ROMANTIC REVOLT AGAINST REASON
9. The Literary Repudiation of Reason
10. The Romance of White and Indian: James Fenimore Cooper
11. Early Romantic Poetry in America, William Cullen Bryant
12. Nathaniel Hawthorne: Sin and Flesh
13. Conclusion of "The Scarlet Letter"
14. Demonry in the Human Psyche
15. Edgar Allan Poe
16. Poe and the Short Story
17. Herman Melville's "Moby Dick"
18. "Moby Dick"—the Structure of the Novel
19. Herman Melville Narrative—"Billy Budd"
20. Melville (concluded)

UNIT V: TRANSCENDENTALISM
21. What Can You "Know"?
22. Emerson and Transcendentalism of Do-It-Yourself
23. Henry David Thoreau, Apostle of Civil Disobedience
24. Thoreau and Civil Disobedience (panel)

UNIT VI: HUMANISM IN THE POET, BRAHMIN AND STATESMAN
25. Henry Wadsworth Longfellow, The People's Poet
26. John Greenleaf Whittier, Poetic Militant
27. Oliver Wendell Holmes, The American Aristocrat
28. James Russell Lowell: The Intellectual Democrat
29. Abraham Lincoln: "With Malice Toward None, and Charity for All"
30. Review

TEXTBOOKS:

Bradley, Scully and Long, eds. The American Experience in Literature, Vol. I, 3rd ed. W. W. Norton & Co., paperback.

Cooper, James Fenimore. The Last of the Mohicans. New American Library, Signet paperback.

Griffiths, Mattie. Autobiography of a Female Slave. Mnemosyne Student, Historical Edition, 1969, paperback.

Melville, Herman. Moby Dick. Collier-MacMillan, Ltd., 1969, paperback.

Wheatley, Phillis. Life and Works of . . . Mnemosyne Student Historical Edition, paperback.

Produced by Chicago's TV College at WTTW-TV

AMERICAN LITERATURE FROM THE CIVIL WAR

Thirty, 45-minute lessons
Literature 117

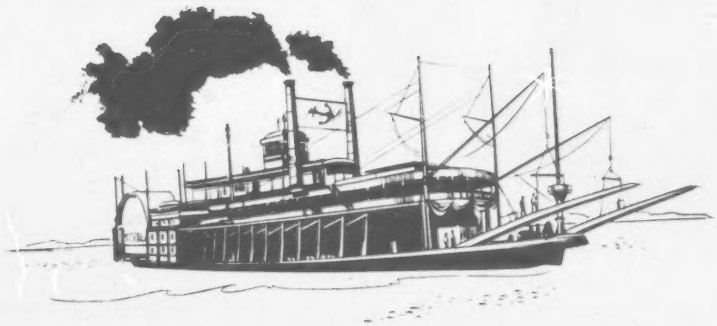
v'tape
v'cassette
B&W

The telecourse, AMERICAN LITERATURE FROM THE CIVIL WAR, will acquaint the viewing student with significant prose and poetry produced by authors, both black and white, from the Civil War to the post-World War I period.

Major emphasis will be on appreciating the selections studied as works of art rather than as documents revealing the author's personality. Attention will also be given to demonstrating the insights into the human situation provided by serious writers.

TV teacher of AMERICAN LITERATURE FROM THE CIVIL WAR is Professor James L. Lucas of Chicago City College's Wright Campus.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.



OUTLINE OF COURSE: Units and Lesson Topics

UNIT I: THE POETRY OF DEMOCRACY . . . AND THE NEW EXPRESSION
1. Introduction: Purpose and Scope of Course; Definition of Art and Poetry
2. Walt Whitman's Poetry of Democracy
3. Elements of Transcendentalism, 'Surrealism," and Romantic Symbolism in the Poetry of Walt Whitman
4. Conclusion of Lesson 3 . . . and Summation
5. The Poetry of Emily Dickinson

UNIT II: THE ART OF FICTION AND MARK TWAIN: "HUCKLEBERRY FINN"
6. On What Is a Novel: The Elements of Fiction; The Principle of Evaluation
7. Evaluation of "Huckleberry Finn" as Art: Authorial Intent
8. Continuation of Questions for Study of "Huckleberry Finn"
9. Conclusion of "Huckleberry Finn"

UNIT III: HOWELLS AND "ROMANTIC" REALISM . . . AND JAMES AND "PSYCHOLOGICAL" REALISM
10. William Dean Howells The American "Romantic" Realist
11. Henry James and the Novel: The Art of Fiction and the Psychological
12. Procedural Steps in the Analysis of "The American"
13. Conclusion of "The American"

UNIT IV: NATURALISM: STEPHEN CRANE, BEGINNER OF MODERN AMERICAN LITERATURE . . . AD THEODORE DREISER, A NATURAL RESULT
14. "The Open Boat," "The Bride Comes to Yellow Sky," Crane's Poetry
15. "The Red Badge of Courage"
16. Theodore Dreiser, Naturalism, and the General Specific Norm
17. The Moral Impact of "Sister Carrie"

UNIT V: BLACK AMERICAN LITERATURE: THE EXPERIENCE OF THE HUMAN BEING IN CHAINS
18. Some Preliminary Considerations
19. Frederick Douglass, The Striking of the Chain
20. Quo Vadis? Booker T. Washington and W. E. B. DuBois, Polar Champions of Blackness
21. "The Soul of Black People," by W. E. B. DuBois
22. The Crime of Being Too White to Be Black and Too Black to Be White
23. Panel Discussion on Black Literature
24. The Lyrical Poet: Voice of the "Pure" Black, Paul Laurence Dunbar

UNIT VI: THE CLOSE OF AN ERA: THE "DEATH OF GOD" IN AMERICAN LITERATURE
25. The Profile of the Death of an Era, The Prophetic Role of the Poet
26. The Poetry of T. S. Eliot
27. "The Waste Land" by T. S. Eliot
28. Archibald MacLeish, The Poetic Craftman of Nothingness
29. Robert Frost the Bridge Between the Romantic of the Past and the Modernist of Today
30. Review of the Highlights of the Course and Intimations on the Shape of Literary Experience

TEXTBOOKS:

Bradley, Scully, Beatty, R. C., and Long, E. H., eds. The American Tradition in Literature. Vol. 2, 3rd edition. W. W. Norton & Co.

James, Henry. The American. "Laurel edition"; Dell, 1967.

Crane, Stephen. The Red Badge of Courage. "Critical edition"; Norton.

Dreiser, Theodore. Sister Carrie. Bantam Books, 1963.

Douglass, Frederick. Narrative of the Life of . . . Written by himself. Signet Books, 1968.

Washington, Booker T., DuBois, W. E. B., Johnson, J. W. Three Negro Classics: Up From Slavery, by Washington; The Souls of Black Folk, by DuBois; The Autobiography of an Ex-Colored Man, by Johnson. "Discus Books"; Avon, 1969.

Dunbar, Paul Laurence. The Complete Poems of . . . Dodd, Mead & Co. "Apollo edition."

LANGUAGE AND THOUGHT

Fifteen, 30-minute programs
College

v'cassette film **B&W**

BEST COPY AVAILABLE

DR. SAMUEL I. HAYAKAWA

The on-camera teacher for this series is renowned semanticist Dr. S. I. Hayakawa, who offers the following comments on LANGUAGE AND THOUGHT:

"Semantics . . . is relevant to and has been taught in courses in freshman English, creative writing, technical report writing, public speaking, argumentation and debate, linguistics, philosophy, psychology, journalism, propaganda analysis, education, special education, sociology, political science and business administration. All these subjects, of course, deal with aspects of communication—and this is no doubt the reason that semantics, as a general theoretical study of all aspects of language and communication, has been in demand from so many sectors of the academic community.

"(LANGUAGE AND THOUGHT) is not intended to stand on its own as a course of study. It is intended that instructors viewing the series with their students will meet with them in two other class sessions a week, so that the students will be taking a three-unit course. What kind of course the instructor will build around the series is entirely up to him, because it will be **his** course, whether he uses the series to teach English or speech or philosophy or semantics or psychology or whatever."

FILM PRICING

If the programs of LANGUAGE AND THOUGHT are acquired on film, they may be used either by television transmission . . . or as audio visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $150.00
RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of the programs.

Born in Vancouver, B.C., Canada, Dr. Hayakawa became a U.S. citizen in 1954. He is a graduate of the University of Manitoba and earned graduate degrees at McGill University in Montreal and the University of Wisconsin.

He joined the staff at San Francisco State College (now California State University, San Francisco) in 1955 as an English professor. Dr. Hayakawa also served as president of the California school for more than four years until his retirement in mid-1973.

He previously taught English at the University of Chicago and has written or edited several books on word meaning and usage. Among his works are: **Language in Thought and Action, Our Language and Our World**, and **Symbol, Status and Personality.**

A pre-selected program from the LANGUAGE AND THOUGHT series is available from Great Plains National for previewing on either black and white film or ¾-U video cassette. There is no guide for this series.

1. LANGUAGE AND CULTURE. How language creates and transmits culture from one generation to the next. Differences between human and animal communication systems. The resultant "semantic environment" of words, beliefs and attitudes in which human beings live.

2. THE LANGUAGE OF REPORTS. How the language of verifiable information differs from expressive and emotive uses of language. The difficulties of impartial reporting. Comments on the language of journalism, the language of science, and everyday uses of language.

3. CONTEXTS. How meaning is determined by (1) physical and social context and by (2) verbal context. Differences between lexical meaning and referential meaning. Extensional vs. intensional definition.

4. PHATIC COMMUNION. Noise for noise's sake. Talking as a social activity. Social conversation and the creation of interpersonal climates. The language of ceremony and ritual.

5. DENOTATION AND CONNOTATION. Language that points to the world and language that expresses the speaker's state of mind. Circumlocution, euphemism, verbal taboo, obscenity. The complex interplay of all functions of language in everyday speech.

6. THE LANGUAGE OF SOCIAL CONTROL. Words and their relation to the future. How governments, religious, teachers and parents control the behavior of others with words. The linguistic basis of organized society. The language of law.

7. THE LANGUAGE OF POETRY. Susanne Langer's distinction between discursive and nondiscursive symbols. Metaphor and simile. Language as incantation and dance. Symbolic experience.

8. THE LANGUAGE OF SCIENCE. What constitutes a scientific assertion. Verifiability. The repetition of experiments and the sharing of perceptions. The map-territory relationship. The nature of scientific inference. What is a generalization?

9. ADVERTISING AND SEMANTICS. Advertising as the poetry of consumer goods. The analysis of language usage in advertising. When advertising ceases to be about the product and attempts to manipulate the self-concept of the prospective buyer. "Because you love nice things." Sponsorship of radio-television and the control by advertising of the semantic environment.

10. THE PROCESS OF ABSTRACTION. How we know what we know. Characteristics left out in abstracting. Levels of abstraction, from the lowest (experimental) to the highest (theoretical). The levels of abstraction required in scientific thought. Levels of abstraction in journalism, poetry, literary art, etc.

11. THE SEMANTICS OF PREJUDICE. Maps without territories. Racial appellations—the vocabulary of hatred. The confusion of levels of abstraction. The generation of delusional beliefs about groups of people. Overcoming stereotypes.

12. THE TWO-VALUED ORIENTATION. The pitfalls of controversy. Political use of the two-valued orientation: Hitler, communism, Ku Klux Klan. Socio-political case histories. The necessity of multi-valued orientation in democratic discussion and debate.

13. THE REVISION OF VISION. The semantics of modern art. Art as the creation of symbolic forms. Dynamic and static images. The changed functions of art in the twentieth century. Postimpressionism. The "found object" and pop art. Semantic implications.

14. SEMANTICS AND SOCIAL CHANGE. The conservative function of words in preserving obsolete ideologies and cliches. Frozen minds and frozen dogmas. The creative function of words in making accommodations to new realities. The semantic rules of extensionality and fact-mindedness. The application of scientific attitudes to the approach to social problems.

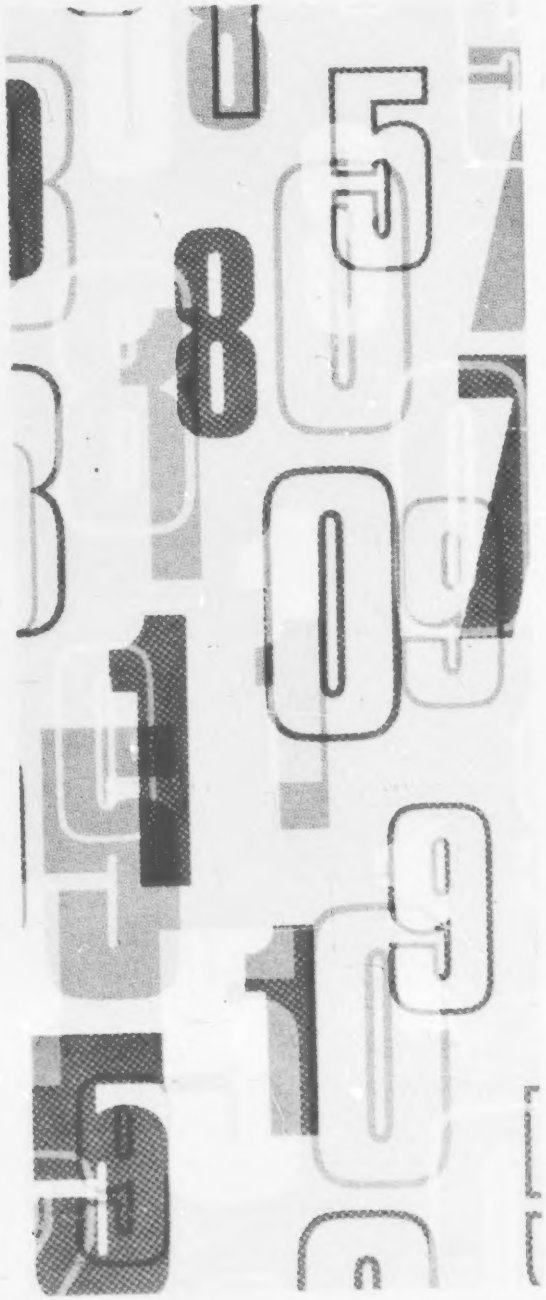
15. SEMANTICS IN INTERNATIONAL RELATIONS. Differences in culture and language. The Sapir-Whorf hypothesis. Chinese language and thought. Edmund Glenn on "Universalist" vs. "nominalist" assumptions as they affect U.S.-Soviet relationships. The language training program of the U.S. State Department. Semantics as technique of agreement.

Produced by San Francisco State College

BEST COPY AVAILABLE

FUNDAMENTALS OF MATHEMATICS

Thirty, 45-minute lessons
Mathematics 111



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v'cassette
B&W

This telecourse will give the viewing student a chance to brush up on both "old" and "new" math skills by providing a thorough review of fundamental arithmetic and algebraic processes.

The principal aim of FUNDAMENTALS OF MATHEMATICS is to develop in the student an understanding of the fundamental concepts of modern mathematics. These concepts include a knowledge of the basic definitions, terminology, assumptions and elementary operations.

Also developed during the series is an understanding of the number system. The student sees the growth of the real number system to include the integers, rational numbers and irrational numbers.

Television teacher of FUNDAMENTALS OF MATHEMATICS is Dr. James Gray of Chicago City College's Wright Campus.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

AN OUTLINE OF THE COURSE: Units and Lesson Topics—

UNIT I: NUMBER THEORY
1. Set Theory
2. Set Theory (continued)
3. One-to-One Correspondence
4. The Hexal System and Binal Systems
5. Clock Arithmetic—Modular Systems
6. Peano Axioms—The Natural Numbers
7. The System of Integers
8. The System of Integers (continued)
9. Rational Numbers
10. Rational, Irrational and Real Numbers
11. Review of Unit

UNIT II: RELATIONS AND FUNCTIONS
12. The Idea of Relation; Groups, Rings and Fields
13. Algebraic Expressions and Operations
14. Algebraic Expressions and Operations (continued)
15. Algebraic Expressions and Operations (continued)
16. Equations and Inequalities in One Variable
17. The Concept of Function
18. Tabular Representation of Function
19. Graphic Representation of Function
20. Review of Unit

UNIT III: LINEAR AND QUADRATIC FUNCTIONS
21. Rates of Change
22. Linear Functions—Rate of Change of a Linear Function
23. Systems of Linear Functions
24. Graphing the Quadratic Function
25. Solving the Quadratic Equation
26. Solving the Quadratic Equation (continued)
27. Sum and Product of Roots of Quadratic Equation
28. Sum and Product of Roots of Quadratic Equation (continued)
29. Review of Unit
30. A Final Review

TEXTBOOK:
Eulenberg, Milton, and Sunko, Theodore. Inquiry Into College Mathematics. John Wiley & Sons, Inc., text edition, 1969.

PUBLIC HEALTH SCIENCE

Thirty, 30-minute lessons
Baccalaureate Degree Nursing Program

v'tape
v'cassette
film
B&W

The purpose of this series—PUBLIC HEALTH SCIENCE—is to provide high-quality instruction in public health science, including specialized teaching resources, for the baccalaureate nursing program. The content in the five units of the course is comprised of those major and basic concepts usually included in a public health science course. Because of the specialization inherent in each of the areas, twelve authorities in the field of public health were secured to teach the series.

The series was produced at ETV station KUHT (Houston) by the College of Nursing of Texas Woman's University in cooperation with the Southern Regional Education Board and the nursing schools of Duke University, Emory University, the Medical College of Georgia, the Medical College of Virginia and the Universities of Kentucky, North Carolina and South Carolina.

This television series is the result of thinking and planning shared by members of the Content Planning Committee for Public Health Science from August 1965, to September 1967. The committee was organized by the Southern Regional Education Board and was comprised of public health nursing faculty members from nine baccalaureate nursing schools. The deans of baccalaureate nursing programs had expressed a readiness to explore instructional television in nursing education and a need to strengthen instruction in Public Health Science. The committee was asked to outline content for inclusion in a video-taped Public Health Science course.

The course is organized in five major sections: Foundations of Public Health, Biostatistics, Epidemiology, Community Organization, and Bioenvironmental Health. The units have been designed to be used independently of one another, dependent on the needs and objectives of the classroom instructor. Further, the lessons within each unit were also designed to be used independently to provide for more flexibility and perhaps more specificity in meeting the classroom instructor's needs.

Not only will nursing education benefit from the great learning potential of this PUBLIC HEALTH SCIENCE series, but, it has relevance to other health-related disciplines for use in their curricula. Further, individual units (such as Epidemiology), would provide stimulating and enriching in-service education programs for faculty of schools of nursing as well as nursing services staffs.

Pre-selected lessons from this series are available for no-cost, no-obligation previewing from Great Plains National on either 16mm kinescope or U-Matic videocassette. The preview package also includes a returnable copy of the guide accompanying the series.

THE TEACHERS:

SAM SCHULMAN, Ph.D.
Professor of Sociology
University of Houston
Houston, Texas

HALBERT L. DUNN, M.D., Ph.D.
Lecturer and Consultant
in High-Level Wellness
Washington, D.C.

WILLIAM L. KISSICK, M.D.
Professor and Chairman,
Department of Community
Medicine
University of Pennsylvania
School of Medicine
Philadelphia, Pennsylvania

IRWIN M. ROSENSTOCK, Ph.D.
Co-Director, Research Program
and Professor of Public
Health Administration
The University of Michigan
School of Public Health
Ann Arbor, Michigan

JAY H. GLASSER, Ph.D.
Assistant Professor, Department
of Biostatistics
School of Public Health
University of North Carolina
Chapel Hill, North Carolina

CECIL SLOME, M.D.
Associate Professor
Department of Epidemiology
School of Public Health
University of North Carolina
Chapel Hill, North Carolina

MARTIN A. LIVENSTEIN
Assistant Professor and
Community Organization
Specialist
Department of Psychiatry
New York Medical College
New York, N.Y.

JACQUES M. MAY, M.D.
Chief, International Programs
Staff
Department of Health,
Education and Welfare
Bethesda, Maryland

ERIC W. MOOD
Associate Professor of Public
Health and Chief,
Environmental Health Section
Yale University
School of Medicine
New Haven, Connecticut

JAMES H. STERNER, M.D.
Associate Dean
The University of Texas
School of Public Health
Houston, Texas

ROBERT H. BROWNING, M.P.H.

LESLIE A. CHAMBERS, Ph.D.
Professor of Environmental
Health
University of Texas
School of Public Health
Houston, Texas

USE-ARRANGEMENTS

The following price structure indicates costs for the various types of use and acquisition. Where television rights are quoted, it applies to single station use. Network rates will be quoted on application. Rental period of kinescope lessons is for a calendar week, permitting unlimited use during that period. Rental of video tape permits unlimited replay during any seven consecutive days.

KINESCOPE RENTAL WITHOUT TELEVISION RIGHTS	$15.00 each lesson
KINESCOPE OR VIDEO TAPE RENTAL WITH TELEVISION RIGHTS	$72.50 each lesson
KINESCOPE PURCHASE WITHOUT TELEVISION RIGHTS	$92.00 each lesson
KINESCOPE PURCHASE WITH TELEVISION RIGHTS	$166.00 each lesson
VIDEO TAPE PURCHASE WITH TELEVISION RIGHTS	$180.00 each lesson plus cost of video tape

COST OF THE ACCOMPANYING TEACHER'S GUIDE IS $2.50

AN OUTLINE OF THE COURSE:

I. FOUNDATIONS OF PUBLIC HEALTH—This unit explores the meaning of health—individual health and community health—the health enterprise, and the individual's interaction therein. Each lesson demonstrates some of the effects of change as they relate to the individual, his family and his community.

1. **Social Forces and Their Implications to Public Health**—Some of the broad social factors which create change in a community, in its pattern of living, and thus in its health, are presented (Dr. Schulman).
2. **High-Level Wellness in the World of Today**—The definition of wellness and some of its implications in the field of health are explored . . . and the concept of high-level wellness and its meaning are illustrated (Dr. Dunn).
3. **Emergence of Comprehensive Health Services in the United States**—This lesson explores the meaning of public health, traces the history of health service legislation, and evaluates a philosophy of individual and community responsibilities in matters of health (Dr. Kissick).
4. **Scope and Goals of the Health Enterprise**—This lesson reviews the dimensions of the health enterprise, including finances, personnel and organizational approach (Dr. Kissick).
5. **Psychological Factors Applied to Public Health**—Discussed in this lesson are some of the psychological factors influencing the kinds of things people do or or fail to do about their health (Dr. Rosenstock).

II. BIOSTATISTICS—This unit presents some basic statistical concepts and methods . . . and their application in community health by the health practitioner (Dr. Glasser is studio teacher for the entire unit series of lessons).

6. **People and Statistics**—After explaining the "how and why" of statistics, Dr. Glasser discusses the appropriateness of sample, design, collection, tabulation, analysis, and interpretation of data.
7. **Probability**—Presented are the meanings of probability, frequency distributions, the normal curve, types of data, and cross tabulation. The viewer is also introduced to the presentation of data in graphic and tabular form.
8. **Health Information Systems**—The importance of thoughtful and accurate collection of data is stressed in this discussion of various types of health information systems. Methods of population study are examined with emphasis on their utility in public health planning.
9. **Basic Measurement Tools**—This lesson defines biostatistical rates and ratios and presents some of the more commonly used formulae dealing with mortality data. The problems and advantages of using specific death rates are discussed and the use of an adjusted rate is demonstrated.
10. **More Basic Tools**—The construction and uses of graphic forms for presentation of data are considered . . . as well as the use of attack or incidence rates, prevalence rates and the Q Index.
11. **Estimation**—Measures of dispersion are discussed—the range, probability and normal distribution (as presented in the normal curve), and the uses and computation of standard deviation. Also explained in the lesson are the measures of central tendancy—the mean, median and mode.
12. **Tests of Hypotheses**—This lesson presents the testing of hypotheses by the use of a test statistic (the Z score) and probability theory. The frame of reference is the normal curve which has previously been used for estimating characteristics of a population from a sample.

III. EPIDEMIOLOGY—The epidemiological concept and its application in community health practice is discussed throughout this unit. Also presented is the application of epidemiological methods in clinical situations—with emphasis on its use to evaluate the outcome of nursing processes (Dr. Slome is studio teacher for the entire unit series of lessons).

13. **Epidemiology—What's That?**—Epidemiology is defined in relationship to other sciences and to its use in public health practice. A triangle concept is used to demonstrate associations between health status, group characteristics and environment.
14. **A Glimpse of Reality**—The advantages and disadvantages of the retrospective study are discussed . . . with emphasis upon how both might be used to evaluate the outcome of nursing processes.
15. **When Is a Case a Case?**—An epidemiological diagnosis of a group or aggregate is compared to that of an individual. The importance of uniformity of criteria, the validity of the measuring instrument and reliability in data collection are discussed as integral parts of making a diagnosis.
16. **The Way It Is**—The uses and limitations of the following measurements are discussed in this lesson: mortality statistics, cross-sectional studies and the point prevalence rate. They are applied to the study of health and disease at the community level.
17. **Future Health Happenings**—This lesson presents the use of incidence rates in predicting future health events for a population . . . and discusses how, as a result of these predictions, preventive health services can be planned and executed.
18. **"Associates" Can "Cause" Happenings—Control Them!!**—The meanings of associations, the control variable and the selection of groups for study are discussed . . . wth attention given to the determination of cause when several associations are present.
19. **We Need from Time to Time . . .**—This lesson presents the steps in scientifically evaluating the outcomes of health services.

IV. COMMUNITY ORGANIZATION FOR HEALTH SERVICES—This unit provides a view of the systems of community forces related to contemporary community health problems. Focus is on the nature of contemporary health problems, a systems approach to analysis, and planning and management . . . as related to these problems (Mr. Livenstein is studio teacher for the entire unit series of lessons).

20. **The Contemporary Community Scene**—This lesson explores the meaning of "community" and the elements contributing to the complexities of today's community health problems.
21. **Framework for Viewing Contemporary Health Problems**—Using the health problem of alcoholism to illustrate the framework, this lesson addresses itself to the following questions: What is the nature of the problem for which health services are organized? What are the elements that play a part in the problem? What is the nature of interaction among the elements?
22. **A Model for Community Health Problem Analysis and Intervention**—This lesson features a discussion between Mr. Livenstein and students from different professional schools. The discussion takes place in a section of a metropolitan city that has inadequate health facilities and services, and where the students developed a health project to meet some of the residents' health needs. The student project is used as a case example to illustrate an intervention model for community organization for health service.
23. **Agency Structure and Health Service Delivery**—In order to illustrate some of the continuities and discontinuities in service delivery as related to agency structure, this lesson presents the "A" family and its health problems. Explored is the relationship between continuous service delivery and the ways in which agencies function.
24. **Community Development for Community Health**—This lesson presents the difference between community organization and community development. The concept of community development is further explored by a discussion of four models of community development in action.

V. BIOENVIRONMENTAL HEALTH—The introductory content of this unit looks at environmental health from an ecological point of view. Attention is then given to selected environmental health concerns and problems.

25. **Man and His Environment**—The concept of ecology is used in this lesson to explore the relationship of man to environment and how man has striven to control the environment . . . or to adjust to what he could not control (Dr. May).
26. **Survival**—The concept of ecology is continued . . . in a discussion of man's use of judgment in protecting and maintaining the essential elements of his environment for survival (Dr. May).
27. **Public Health Aspects of the Residential Environment**—The relationship between the elements of the residential environment and health are discussed . . . as are the responsibilities of health agencies in programs of housing improvement (Mr. Mood).
28. **Occupational Health**—The lesson constitutes a brief look at the evolution of occupational health . . . with the focus on those factors influencing the development of occupational health services. The scope, functions and objectives of occupational health programs are discussed and explained (Dr. Sterner).
29. **Migrant Health**—Certain insights into the phenomenon of migratory agricultural labor provide a general overview of the subject—the characteristics of the migrant laborer and the public health implications regarding the migrant and his way of life (Mr. Browning).
30. **Air and Water Pollution**—This lesson identifies the nature of water and air pollutants. The major focus is on methods of management and the problems inherent in air-water quality management. The future prospect for usable air and water is given some consideration (Dr. Chambers).

MENTAL HEALTH CONCEPTS FOR NURSING

Twenty-three, 30-minute lessons
Associate Degree in Nursing Program

MENTAL HEALTH CONCEPTS FOR NURSING is designed for the Associate Degree in Nursing curriculum. Its purpose is to introduce the ADN student to the concepts basic to mental health . . . and to demonstrate how mental health principles can be helpful to nursing in any setting. Content for the series was planned by a committee of faculty representatives of five ADN programs and the Southern Regional Education Board, under a grant from the U.S. Office of Education.

Production was made possible by a grant from the National Institute of Health to SREB. Thirteen ADN schools in the Southern region assisted in evaluation. The production project was given further guidance by an advisory panel of consultants who were familiar with both ADN curriculum and the uses of television for nursing instruction.

Though the series is primarily intended for ADN programs, its planners and producers believe it will be useful to other sectors of nursing education as well—including in-service programs.

Research and nursing consultant for MENTAL HEALTH CONCEPTS FOR NURSING is Winifred H. Griffin, R.N., D.Sc. The on-camera teacher is Cynthia A. Strazis, former instructor in the department of nursing at DeKalb Junior College in Clarkston, Georgia.

Purpose of the study guide that accompanies this series is to help the student and teacher examine selected mental health concepts and think through their implications for the nurse-patient relationship. The guide is based on the premise that a concept is a grouping of objects or events according to common elements or qualities; therefore, these elements or qualities can be categorized by the individual thus reducing to manageable amounts the stimuli in-put in the environment.

The student is helped in mastering the concepts presented during the lessons by using the guide, which contains: an overview written in a problem-solving format . . . objectives which are realistic and achievable in light of the lesson content . . . a listing of reference materials which are current and readily available in the junior college setting . . . and correlated activities which are appropriate to the level of experience of the students for whom this series has been prepared.

The classroom teacher is assisted in structuring the concepts into the course material for which she is responsible by having available, through the guide, a description of the visual content of the lesson, and a wide range of correlated activities which fit into either a traditional or self-directed learning program . . . which draw upon current practice in the clinical area . . . and which tap previous experience and learning in the student's background.

While the recorded programs and the study guide are seen as a series which, if used in sequence, provide a cumulative effect — the lessons can stand alone or in units. The innovative teacher will see a variety of ways in which particular lessons can be adapted to the nursing content for which she is responsible.

Pre-selected lessons from MENTAL HEALTH CONCEPTS FOR NURSING are available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape, 16mm film or U-Matic videocassettes. The previewing package also includes a returnable copy of the study guide.

PRICING SCHEDULE FOR 'MENTAL HEALTH CONCEPTS' —
(all costs noted are expressed on a per-lesson basis)

NON-BROADCAST RATES	PURCHASE	LEASE
Kinescope	$120.00	$ 15.00
GPN Videocassette	142.50	95.00
User's Videocassette	120.00	.....

BROADCAST RATES	INITIAL USE (7 days)	SUBSEQUENT USE (7 days)
GPN Video Tape	$55.25	$55.25
User's Video Tape	$47.75	$23.25

(NOTE: Perpetual closed circuit rights are available in the last-noted category for a flat fee of $120.00. This figure includes the duplication fee.)

v'tape
v'cassette
film
B&W

The unit and lesson titles of MENTAL HEALTH CONCEPTS FOR NURSING:

SELF-UNDERSTANDING
1. Introduction to Series
2. Developing a Self-Concept
3. The Process of Becoming
4. Toward an Integrated Personality
5. Perception of Reality
6. The Autonomous Self
7. The Key to Mastery of Environment

SELF-ACCEPTANCE
8. Self-Acceptance: The Individual
9. Self-Acceptance: Role of the Significant Other

ACCEPTANCE OF OTHERS
10. The Right To Be
11. The Patient's Point of View
12. The Struggle for Objectivity
13. Introduction to the Nursing Process
14. Assessment of Patient's Nursing Needs
15. Planning and Evaluating Nursing Care

THE NURSE-PATIENT RELATIONSHIP
16. Introduction to Nurse-Patient Relationship
17. Understanding the Patient (Cultural Factors)
18. Therapeutic Use of Self
19. Communication in the Nurse-Patient Relationship
20. Nurse Patient Relationship: Orientation Phase
21. Nurse-Patient Relationship: Working Phase
22. Nurse-Patient Relationship: Termination Phase
23. The Nursing Challenge

Produced for the Southern Regional Education Board, Atlanta, Georgia . . .
at WEDU-TV in Tampa Florida

PHYSICAL SCIENCE

Thirty, 45-minute lessons
Physical Science 101

BEST COPY AVAILABLE

PHYSICAL SCIENCE deals with the non-living portion of the universe. It is primarily intended for those who do not need detailed knowledge of science or laboratory techniques, but do need an understanding of some of the more important scientific principles and, even more important, an appreciation of the scientific attitude and method.

In this televised treatment of the material, emphasis is placed on the development of concepts and not on the acquisition of a large body of factual material.

The television teacher is Edward G. Rietz, a research chemist with the U.S. Food and Drug Administration and the U.S. Department of Agriculture. He has published over twenty-five articles in chemical journals and texts on the chemistry of carbohydrates, the areas of his research interest.

He was an associate professor of chemistry at the University of Florida (1946-52) before he joined the physical science department at Chicago City College's Wright Campus. He is now professor of chemistry and department chairman. He also holds the rank of Captain in the U.S. Navy Reserve and has traveled extensively to all parts of the world.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

v'tape
v'cassette
B&W

DR. EDWARD REITZ

OUTLINE OF COURSE: Units and Lesson Numbers

UNIT I: GEOLOGY

1. Introduction and Scientific Method
2. Rock Cycle
3. Minerals and Rocks
4. Weathering and Mass-wasting
5. Geologic Work of Streams
6. Geologic Work of Ground Water
7. Geologic Work of Glaciers
8. Oceans and Continents
9. Diastrophism
10. Volcanism
11. Age of the Earth and the Principles of Historical Geology
12. Geologic History of North America

UNIT II: METEOROLOGY

13. The Earth's Atmosphere
14. Atmospheric Pressure and Circulation
15. Air Masses and Fronts
16. Highs, Lows and Weather Prediction

UNIT III: ASTRONOMY

17. Size, Shape and Motions of the Earth
18. Celestial Sphere
19. Seasons; Latitude and Longitude
20. Time and the Calendar
21. Heliocentric and Geocentric Concepts
22. Gravitation
23. The Moon
24. The Sun, Stars and Planets
25. Origin of the Solar System

UNIT IV: MOTION, WORK AND ENERGY

26. Motion
27. Laws of Motion
28. Free-falling Objects and Projectiles
29. Space Travel
30. Work and Energy

TEXTBOOK:

Allen and Ordway, Physical Science, Van Nostrand, 1968

Produced by Chicago's TV College at WTTW-TV

INTRODUCTION TO THE STUDY OF SOCIETY

Thirty, 45-minute lessons
Sociology 201

In the words of a famous practitioner, sociology deals with "all the things that are true of men by virtue of the fact that everywhere they live a group life." Thus the sociologists interests are wide-ranging—from racial conflicts, urban unrest, communes, youth, drug and deviant subcultures . . . to religious and social movements, wars and revolution.

INTRODUCTION TO THE STUDY OF SOCIETY deals with this wide range of topics. The series is especially recommended for prospective teachers, nurses, social workers and others who work directly with people.

The findings and generalizations of sociology, based upon rigorous empirical research methods, are relevant to the everyday experiences of the individual in family, peer and work groups, as well as to the workings of complex organizations.

Producers of this series note that business, industry and government leaders are discovering the valuable insights provided by sociology in human relations, motivation and the functioning of institutions.

The on-camera teacher for this series is Professor Robert K. Taylor of Southwest College, City Colleges of Chicago.

A pre-selected lesson from this course is available for previewing from Great Plains National on either quadruplex video tape or ¾-inch video cassette. A returnable copy of the accompanying study guide is also part of the previewing package.

OUTLINE OF THE COURSE—General Units of Study and Lesson Topics:

Unit I: SOCIAL ORGANIZATION

1. The Science of Sociology
2. Society
3. Culture
4. Subcultures
5. Group Structure and Process
6. Social Control
7. Social Class
8. Social Mobility
9. Formal and Informal Organization
10. Social Organization: Review and Summary

Unit II: SOCIALIZATION

11. Bio-Social Man
12. Human Nature
13. Family and Kinship
14. Primary Groups
15. Symbolic Behavior
16. Personality
17. National Character and World View
18. Education
19. Religion
20. Socialization: Review and Summary

Unit III: SOCIAL CHANGE AND DISORGANIZATION

21. Industrialization
22. Urbanization
23. Population and Human Ecology
24. Collective Behavior
25. Deviancy: Crime and Delinquency
26. Deviancy: Mental Illness and Alienation
27. Minorities, Poverty and Racism
28. Social Integration: Community and Consensus
29. Social Integration: Sociotherapy
30. Social Change and Disorganization: Review and Course Summary

TEXTBOOK

Broom and Selznick, *Sociology, A Text with Adapter Readings*, 5th edition, Harper & Row, 1973.

v'tape v'cassette **COLOR**

—LESSONS 18 THROUGH 30 ARE AVAILABLE IN COLOR—

v'tape v'cassette **B&W**

Produced by Chicago's TV College at WTTW-TV

NATIONAL GOVERNMENT

Thirty, 45-minute lessons
Political Science 201

v'tape
v'cassette
B&W

AN OUTLINE OF THE COURSE: Divisions and Lesson Topics

DIVISION I: ORIGIN OF THE REPUBLIC
1. Introduction to the Democratic Republic
2. The Early Formative Years
3. The Later Formative Years
4. Framing the More Perfect Union, I
5. Framing the More Perfect Union, II

DIVISION II: THE CONSTITUTION OF THE REPUBLIC
6. The Fundamental Political Principles
7. The Constitution: Its Grants of National Power
8. The Constitution: The Federal Idea of the National Government and the States; Constitutional Limitations on Government Power
9. Review and Synthesis of the First and Second Divisions

DIVISION III: THE BRANCHES OF REPUBLICAN GOVERNMENT
10. The Structure and Organization of Congress
11. Congress in Operation; The Legislative at Work
12. The Presidency: Powers, Duties and Functions
13. Presidential Leadership: Means and Methods
14. The Nature, Structure and Operation of the Administrative System
15. The Nature and Structure of the Judiciary
16. Judicial Review and the Problem of Judicial Supremacy

DIVISION IV: POPULAR POLITICAL ACTION IN THE REPUBLIC
17. The Sources of Political Controversy and Association; Types of Political Organization
18. Major Characteristics of the American Party System
19. Suffrage, Immigration and Citizenship
20. The Apportionment of Representation, Nominations and Elections
21. Presidential Nominating Campaigns and Voting Behavior
22. Presidential and Congressional Election Campaigns

DIVISION V: GOVERNING THE REPUBLIC
23. The First Amendment Freedoms of Religion and Expression
24. Freedom of Assembly and Association, the Rights of Persons Accused of Crime, the Rights of Property
25. The Continuing Problem of Civil Rights
26. Development and Transformation of the American Economic System
27. Economic Pressure Groups and the American Political Process
28. The Conduct of Foreign Relations, I
29. The Conduct of Foreign Relations, II
30. Review and Prognosis of the American Republic

TEXTBOOKS:

Diamond, Martin, Fisk, W. M., and Garfinkel, Herbert. The Democratic Republic (2nd ed.). **Rand McNally, 1970.**

Lawson, Kay. Political Parties and Democracy in the United States. **Charles Scribner's Sons, 1968.**

Spicer, George W. The Supreme Court and Fundamental Freedoms (2nd ed.). **Appleton-Century-Crofts, 1967.**

Content of this course revolves about how man behaves as a political animal—and behaved in the past—in the scheme of American democratic government.

Are you a good citizen? . . . Do you know what makes your government tick? . . . Do you understand the political philosophy underlying the Declaration of Independence and the Constitution? . . . Do you know the principle of federalism? . . . Do you know the doctrine of the separation of powers?

These are some of the questions dealt with in NATIONAL GOVERNMENT. Other topics covered that are essential to an understanding of our political structure—the role of political parties and interest groups . . . the conduct of foreign affairs . . . civil rights policy.

Television teacher of NATIONAL GOVERNMENT is Professor Ward Fleming of Chicago City College's Olive-Harvey Campus.

A pre-selected lesson from this series is available for no-cost, no-obligation previewing from Great Plains National on either quadruplex video tape or ¾-U video cassette. The preview package also includes a returnable copy of the guide accompanying the series.

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special products

AN APPROACH TO THE DESIGN OF MEDIATED INSTRUCTION and PROCEDURAL GUIDELINES

Dr. C. Edward Cavert

"When instruction is committed to a given medium, a detailed description of what has worked and why can become prescriptive guidelines to what can work and how. These procedures are not designed merely to be followed but to be used. When merely followed, they can become prescriptive shackles to the instructional technologist. When used, they become descriptive guidelines to what to expect—or not expect—from an effort to design instruction that works."

—o—

Thus begins *An Approach to the Design of Mediated Instruction*, by Dr. C. Edward Cavert, director of instructional design with the State University of Nebraska Project.

The book, published in 1974 by the Association for Educational Communications and Technology in Washington, D.C.—and Great Plains National—is the result of Dr. Cavert's work on the innovative Project ASERT in the 1960s and of his relationship with Great Plains National as its Research and Development Coordinator from 1969 to 1973.

The basic concepts of Dr. Cavert's approach were field-tested in late 1971 at eight sites across the country. Representatives from ITV stations and local school districts working with the field testing project gathered at the 1972 Lincoln Leadership Conference in Instructional Design to advise GPN on revisions to these procedures, based on extended actual use. Out of the Conference dialogue came a common realization that the concepts reflected in Dr. Cavert's approach are essential to the future advancement of technology in instruction.

The Cavert study is organized into six general areas: Design Management . . . Direction . . . Development . . . Display . . . Diagnosis . . . and Dissemination. The book also features an extensive glossary and a bibliography.

George L. Hall, director of telecommunications for the Commonwealth of Virginia, notes in a foreword to the book: "The book . . . is unique in its field. (It) traces in fine detail the many faceted and interrelated steps requisite to the rational design, production and operational management of a validated learning experience mediated by technology. Not only does it conform to current thinking in behavioral change models of the precise kind associated with such men as Robert F. Mager, but it makes an important effort to capitalize on the curricular taxonomies devised several years ago by Benjamin Bloom, David Krathwohl, and others."

Dr. Cavert has also prepared a companion publication to *An Approach*. It's titled *Procedural Guidelines for the Design of Mediated Instruction*. Basically, this publication is a workbook to be used in conjunction with the book at the time when the instruction is actually being designed. It is a helpful reinforcing checklist that will be of great assistance to the instructional designer.

BEST COPY AVAILABLE

BOTH OF THESE PUBLICATIONS ARE AVAILABLE **ONLY** FROM:

Association for Educational Communications and Technology
Department J34
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

An Approach to the Design of Mediated Instruction (Stock No. 209) sells for $10.95 per copy.

Procedural Guidelines for the Design of Mediated Instruction (Stock No. 207) sells for $3.95 per copy.

Please use the noted AECT Stock Numbers when ordering. AECT says orders under $15.00 must be prepaid. A $1.00 handling fee will be added to all orders that must be billed.

A COMPOSITE PROFILE — Instructional Television Service in the United States

During May 1972, Great Plains National conducted a national survey of instructional television service provided across the United States. The survey's objective was to develop a composite profile of the nature of such instructional television service.

The resultant survey booklet—A COMPOSITE PROFILE—was published by Great Plains National in October 1972 . . . and complements—with more substantive qualitative data—the quantitative research that now exists.

The idea for this national survey came from the initial desire to know how instructional television programs were evaluated . . . to get some idea of what constituted a "good ITV program." In drafting a survey instrument to seek this information, it was soon realized that evaluation did not and cannot stand in isolation from the planning, production and classroom use of the material. Indeed, it was found that looking at evaluation was impossible unless the complete context of ITV design was brought into consideration.

Dr. C. Edward Cavert, who designed and conducted the study for GPN as GPN's Coordinator of Research and Development (he's now director of instructional design with the State University of Nebraska Project), summarizes below the findings in each of five areas coming under study in the survey:

The survey of the **Administrative Conditions** shows that, in general, the outlook for financial, administrative and classroom support for ITV is optimistic. Growth has been reported in all areas of support over the past three years and some degree of further growth is anticipated in the next three years.

As a part of the **Design of Programs** in the service, ITV is expected to extend or enrich resources already in the educational program. To do this, ITV seeks to add to other influences by providing a greater range of experiences to which the individual is exposed in his daily life. Programming needs are determined largely by surveys of classroom teachers' desires for material. The student and his environment are among factors considered, but getting this information is part of the many responsibilities of program planning committees.

These program planning committees also have the major responsibility for what the programs will contain in preparing them for **Production.** Very few in ITV distinguish between content and production people, so the planning of a program for production is cumulative from the inception of the concept to its classroom use.

The discretionary **Use of Television in the Classroom** to provide a fuller dimension to an educational program that already exists appears to be the kind of service classroom teachers want from ITV.

The **Assessment** of an ITV program is made on the basis of what the program does for the classroom instructional situation. This is accomplished by surveying the frequency of use and popularity with classroom teachers.

Dr. Cavert stressed that the foregoing summaries merely touch upon the highlights of the full survey report. He said that the total data yield from the survey provides for a complete analysis of ITV programming practices.

A COMPOSITE PROFILE offers a complete breakdown of responses to the survey questions, from each type of facility. This description of current programming practices in ITV can provide a very realistic base to compare local effort with what others are doing.

Copies of A COMPOSITE PROFILE are available at $1.65 per copy (payment or purchase order must accompany the order) from:

Great Plains National
ATTN: Special Products Coordinator
Box 80669
Lincoln, Nebraska 68501

Media Equipment Inventories
Access to Television
Training of Teachers in TV's Use
Administrative Structure of the School
Expectations of the Community
Instructional Material Available in Schools
Adequacy of the Instructional Program
Other (please specify)

CONFERENCE PROCEEDINGS—of the 1st annual National Conference on Open Learning in Higher Education

This historically-significant book contains material that addresses one of the major concerns of American higher education today—the broadening of educational opportunities for the many adults who find it impractical or impossible to continue their education in the traditional manner.

The CONFERENCE PROCEEDINGS brings together the current thinking of nearly seventy of the nation's most experienced practitioners and philosophers of open learning systems who addressed participants at the first annual National Conference on Open Learning in Higher Education, January 16-18, 1974.

Nearly 400 educators from across the United States convened in Lincoln, Nebraska, for the meeting which was sponsored jointly by the State University of Nebraska (S-U-N) and Great Plains National.

Expressed goal of the conference was to provide educators with information useful to the design of effective learning experiences for post high schoolers—a significant segment of our population. Thus, CONFERENCE PROCEEDINGS can be of immediate and practical use by American education.

Keynote speaker for the Conference was Samuel B. Gould, president of the Institute for Educational Development and chairman of the Carnegie Commission on Non-Traditional Studies. In his speech, he described open learning as an old concept but one which has new perspectives to offer in our present circumstances. The new perspectives: a larger and broader clientele for education . . . a focusing of education's attention on the student rather than the institution . . . the added means or methods available to the interested learner . . a re-examination of the substance of learning in terms of the needs of our time.

Among the other speakers, texts of whose presentations appear in CONFERENCE PROCEEDINGS, were:

D. B. VARNER, president of the University of Nebraska System.

PATRICIA CROSS, president-elect of the American Association for Higher Education.

CYRIL HOULE, professor of education at the University of Chicago.

WILLIAM G. HARLEY, president of the National Association of Educational Broadcasters.

CONFERENCE PROCEEDINGS may be purchased at $7.95 per copy from:

Great Plains National
ATTN: Special Products Coordinator
Box 80669
Lincoln, Nebraska 68501

Payment or purchase order must accompany the order for this publication.

DOUGLASS CATER, director of the Aspen Program on Communications and Society.

MAX ROWE, executive director of the Rothschild Foundation.

M. RICHARD ROSE, deputy assistant Secretary of Defense.

LAWRENCE E. DENNIS, chairman of the Massachusetts Task Force on the Open University.

WESLEY C. MEIERHENRY, chairman, Adult & Continuing Education, University of Nebraska.

ROBERT N. MANLEY, executive associate, Selection Research Incorporated.

S. N. POSTLETHWAIT, professor of biology, Purdue University.

RICHARD ALAN STOWE, director of instructional resources, State University of New York at Plattsburgh.

RICHARD G. NIBECK, deputy executive director, Association for Educational Communications and Technology.

RONALD L. FLAUGHER, senior research psychologist, Educational Testing Service.

GEORGE L. HALL, director of telecommunications, Commonwealth of Virginia.

Several organizations were featured in Case Study Demonstrations at the Conference—the State University of Nebraska (S-U-N), Miami-Dade Community College, Valencia Community College, Coast Community College District, Chicago TV College and the Rutgers University Open University Program. The text of these presentations appears in CONFERENCE PROCEEDINGS.

Full texts of other Conference sessions and papers submitted to the Conference are also included in the 200-plus pages of CONFERENCE PROCEEDINGS, along with a listing of all registered Conference participants.

CONFERENCE PROCEEDINGS was compiled by Conference Coordinator C. Edward Cavert, director of Instructional design for the State University of Nebraska Project.

LEGAL PROBLEMS IN BROADCASTING

This highly readable book, published by Great Plains National late in 1974, is designed as an introduction and reference to broadcast law for commercial and non-commercial television and radio station managers and staff . . . students of radio and television in college . . . and for general readers.

LEGAL PROBLEMS IN BROADCASTING was co-authored by Daniel W. Toohey, Richard D. Marks and Arnold P. Lutzker.

The book—a thoughtful and persuasive work—grew from a manual written for a public broadcasting network. The authors' intent in preparing the manual was to guide program producers and managers through many of the legal problems inevitably associated with broadcast production.

The authors explain that the book is an expansion of the original goal and is designed for much wider readership.

"Broadcast managers and producers will find it helpful," they noted, "and we hope it will also be an aid in college-level communications courses. Interested laymen should also find the book a valuable introduction to the legal problems of broadcast regulation."

Most of this timely and interesting book deals with problems which may find any licensee in conflict with members of his community, with the Federal Communications Commission, or the courts acting as referee.

"Many of these skirmishes are premised on the assumption that the licensee will not know his rights and must, therefore, endure intimidation from many quarters," the authors state. "Certainly that should not be the case," they note, "but the tendency to cave-in is great where ignorance of regulation leaves the licensee without defense."

One of the important objectives of LEGAL PROBLEMS IN BROADCASTING is to deal with selected problems in a realistic way. To do this, liberal use is made throughout the book of cleverly written hypothetical situations which illustrate the points under discussion. Some of the "hypotheticals" were adapted from actual cases. Others are products of the authors' imaginations. This technique represents a fresh and entertaining approach.

"We have tried to portray realistic problems in circumstances familiar to station operation," say the authors. "If you recognize the situations, we have succeeded."

(NOTE: As this catalog was being prepared for publication, the copy price of LEGAL PROBLEMS IN BROADCASTING had not been established. Please contact Great Plains National for this information.)

A typical "hypothetical" as it appears in the book:

> On a weekly television series, "Your Show! Who Knows?" the stars did a skit entitled "One Day in the Life of Ivan Schwartz," a parody of the Russian novel "One Day in the Life of Ivan Denisowitz." The burlesque followed Ivan through his day in a work camp, but consisted solely of slapstick routines with no serious content.

Comment:

> As a general rule, when the alleged infringing work is of a different character than the copyrighted work, i.e., a humorous taking from a serious copyrighted work, the courts are lenient with the defendant's use of the material, locale, theme, setting, situation, and even basic bare plot.
>
> Furthermore, a parody is usually permitted to go even to the point of developing the character, title, and some small part of the development of the story, and possibly some small amount of dialogue.
>
> However, the creator of the parody runs a calculated risk that a court may find the taking too substantial and, therefore, an infringement. Since the defense "I only parodied" the copyrighted material is not a defense per se, the issue is always resolved on the facts of the particular case.

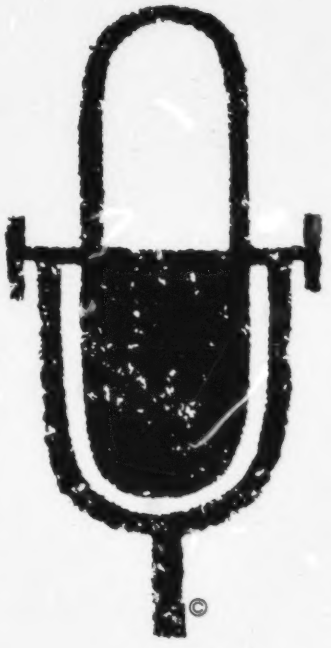
—o—

James A. Fellows, secretary of the National Association of Educational Broadcasters, comments on LEGAL PROBLEMS IN BROADCASTING:

> *I think that this will be an extremely important and helpful book and I know that we'll want to use it as a reference work in the EBI (Educational Broadcasting Institute) concerning Rights, Responsibilities, and Regulation of Licensees. It is very well written, and quite comprehensive.*

M. Scheffel Pierce, coordinator and mentor, Empire State College, Plattsburgh, New York, notes:

> *This is a book that should be at the right hand of every program manager, producer, station manager, script and continuity writer, promotion director and performer involved in broadcasting . . . It is a mixture of textbook and reference work in a vital field where little has been provided for the pragmatic daily decision-making in broadcast administration and production.*



The chapter titles of LEGAL PROBLEMS IN BROADCASTING:

1. **Defamation**
2. **The Right of Privacy**
3. **The Fairness Doctrine and Personal Attack Rules**
4. **Political Broadcasting**
5. **News Staging**
6. **Obscenity**
7. **Violence**
8. **Copyright**
9. **Unfair Competition**
10. **Lotteries**
11. **Federal Income Taxation**
12. **The Use of Releases and Other Station Indemnification Forms**

THE NCGE/GPN SLIDES

A Wide Variety of Slide Sets for All Levels of Education

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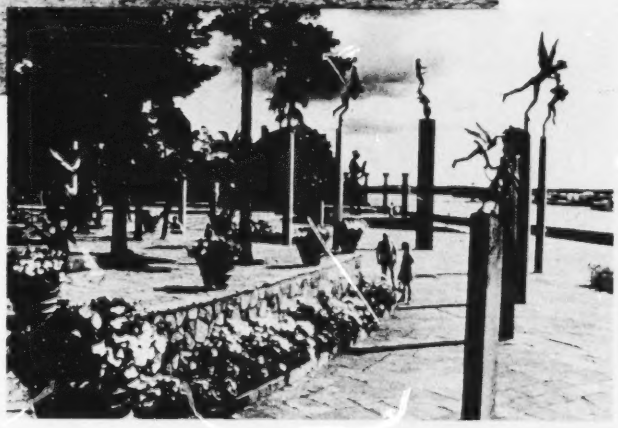

Have you been to Jamaica, Canada, Puerto Rico, South Africa, Argentina or the Great Lakes . . . lately?

If you have—and you managed to snap a batch of good slides to use in your classroom—well and good!

But—if your camera broke down, or if you haven't managed to scratch up enough shekels to bank such a trip—never fear!

THE NCGE (National Council for Geographic Education)/GPN SLIDE LIBRARY is here—with dozens of sets of high-quality 35mm color slides, all carefully culled from the collections of several widely-traveled geographers.

These 20-, 40- and 60-slide sets, with appropriate annotated scripts, include selected regions, urban areas and interesting and informative topical activities throughout the world. Attractively packaged in plastic pocket binder pages, the slides constitute valuable supplemental visual materials for use at all levels of education.

Great Plains National is distributing them in association with the National Council for Geographic Education.

Sets now (or soon-to-be) available carry the following titles: Australia . . . Brazil . . . Ecuador . . . Central America . . . Scandinavia . . . Urban Geography of Detroit (part of the Great American Cities series) . . . Agricultural Geography of the United States . . . Indonesia . . . Countryside of Southeast Asia . . . Mexico . . . The Grand Canyon . . . New Zealand . . . Peru . . . The Galapagos and Easter Islands . . . The Dairy Belt.

All of the NCGE/GPN slides were shot and scripts written by a professional teacher who **knew** what would be valuable in the classroom.

Among the first professional contributors: S. Earl Brown, Mamie L. Anderzhon, Paul F. Griffith, Robert E. Cramer, Mary J. Read, Richard G. Boehm and Benjamin F. Richason, Jr.

The slides and scripts were edited by a fellow professional teacher (half again as many slides must be submitted for consideration than are selected). The distributing organizations are both non-profit and are concerned only with the furthering of educational opportunity.

Slides such as the NCGE/GPN collection are a highly practical educational tool of consequence—they are versatile, convenient and inexpensive. But let us explain:

- VERSATILITY—The same set of slides may be useful in the teaching of geography, social studies, earth science, ecology, etc. Only the accompanying script need be altered to reflect the differences in use. The code-numbering of all NCGE/GPN slides allows sets to be mixed without danger of permanent mix-up or loss. The slides can be programmed in myriad ways (music, multiple projectors, fades, dissolves), allowing a splendid opportunity for student-learning not only in subject matter but in the construction of a new format. And . . . a slide show can start, pause or stop at the projectionist's pleasure.
- CONVENIENCE — The clear plastic packaging of all NCGE/GPN slides allows for immediate visability and ease of selection. Slides and scripts are also afforded prime protection against normal handling and out-of machine viewing (dirt, fingerprints, breakage). Each set-package may be stored as is or disassembled and individual pages placed in a ring binder or filed in an ordinary filing drawer.
- PRICE—**The 60-slide sets sell for $40; the 40-slide sets for $28; and the 20-slide sets, $15.** Compare these prices with those of a 20- or 30-minute film and you too will agree with the use of the word "inexpensive."

GPN CATALOGS AND Other Print Material

Expense involved in production of this catalog makes it necessary for us to make a charge based on printing costs, for quantity orders in excess of 10 copies.

Quantity orders of other printed materials — newsletters, brochures, catalog page reprints, etc. — will also be furnished at printing cost.

Shipping charges for quantities of printed materials mentioned above will be in addition to the printing costs.

USED QUADRUPLEX VIDEO TAPE REELS are available from Great Plains National on an irregular basis throughout the year. The reels come in 8-inch, 10½-inch and 12-inch sizes. Prices range from $3.00 and up per unit (including a cardboard shelf box). Inquiries should be directed to:

Operations Coordinator
Great Plains National
Box 80669
Lincoln, Nebraska 68501
Telephone: (402) 467-2502

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ACCOUNTING I

from

SUN and GPN

A totally new course of study in the basic principles of accounting is the first offering of the innovative State University of Nebraska (S-U-N) open learning project.

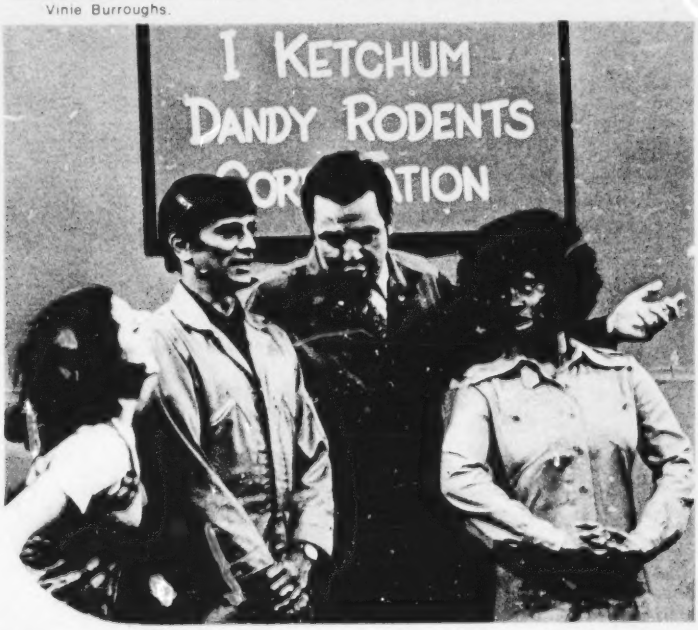
It's entitled ACCOUNTING I and constitutes an entire university-level introductory accounting course. It is the first of a projected 50 to 60 courses to be created or adapted by S-U-N and the University of Mid-America (a new five-university consortium) for self-contained "college-at-home" presentation to those people who cannot attend or choose not to enroll at traditional campuses. However, the modular design and organization of ACCOUNTING I also lends itself to easy and effective use by traditional institutions of higher learning.

The scope and versatility of this S-U-N course and its various modes of presentation are wide and far-ranging.

One modular component of ACCOUNTING I is a block of fifteen, 30-minute color videotaped television lessons. Other media components equally vital and integral to presentation of the course include:

- ★ **Audio Cassettes (one per lesson)** . . . for supplemental learning reinforcement
- ★ **A Textbook** . . . offering new and fresh thinking on theory and practice
- ★ **A Study Guide/Workbook** . . . for practical student involvement (this module to be used as an audio-assisted component with the audio cassettes)
- ★ **A Newspaper Module** . . . offering yet another means of both learning reinforcement and piquing the public interest (in Nebraska, the state's largest newspaper prints lesson information on a weekly basis)
- ★ **Video Cassettes** . . . for visual learning reinforcement through ¾-inch playback equipment located at learning centers throughout the area

ACCOUNTING I cast members (from left) Roberta Vatske, Bhaskar, Jack Frost and Vinie Burroughs.



ROSS MARTIN (of TV's "Wild, Wild West"), on-camera host for ACCOUNTING I . . . and fellow thespian Joe Silver.

All these components are systematically interrelated according to a new multi-media open learning instructional design process developed by S-U-N.

And, though its first viewers were Nebraskans, ACCOUNTING I is now available for general use—through Great Plains National.

ACCOUNTING I students study financial reporting for both large and small businesses—from the gigantic corporation to the "Ma and Pa" operation. They learn about types of financial information necessary for sound business planning as well as the procedures for financial statement preparation.

The new 300-page textbook for ACCOUNTING I was written and developed by Pierre Titard and Richard Metcalf, both professors of accounting at the University of Nebraska-Lincoln.

The media production team for ACCOUNTING I includes Emmy Award winners Marshall Jamison (producer), Lee Benjamin (writer) and Arthur Rabin (audio producer-writer). Hollywood television personality Ross Martin hosts the videotaped lessons. C. Edward Cavert is director of instructional design for ACCOUNTING I.

The nationally-significant S-U-N open learning project has been funded for its first three years by grants from the National Institute of Education, the U.S. Department of Health, Education and Welfare, and private foundations.

For all the details on this new post-secondary course and information on previews and component samples, contact: Dr. Allen Millar, Counselor for College and University Programming, Great Plains National.

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